

№ 4047.421



GIVEN BY

Scholfield Fund

Boston Public Library

Do not write in this book or mark it with pen or pencil. Penalties for so doing are imposed by the Revised Laws of the Commonwealth of Massachusetts.

This book was issued to the borrower on the date last stamped below.



SIR HENRY R. BISHOP.

FROM THE PORTRAIT BY THOMAS FOSTER.

PUBLIC
LIBRARY

OF

4047-421

BY

[illegible]

5246

THE PRESS PRINTERS, LTD.,

LONG ACRE, LONDON, W.C.2

1920

School.
Aug. 15, 1921
7



YRABILL OLGA
ENT TO
HOTBOD YOYTO

A FOREWORD.

IF the career of any British musician deserves publicity it surely should be that of the melodist who was inspired to compose "Home, sweet home" and numerous glees which maintain popularity despite their age. But no one has hitherto attempted a life of Sir Henry Rowley Bishop. In few "reminiscences" of his contemporaries was he mentioned and little of his correspondence has been preserved in this country, because American collectors have been buying everything concerning him that has appeared in London auction rooms. The manuscript of "Home, sweet home," like the diaries of his three Continental tours, are now treasured in America. But I have had the good fortune to acquire forty-six of his unpublished letters and twenty volumes of notes for lectures he delivered in his later years. From the volumes I have freely quoted, partly on account of biographical personalia and partly because he explains his reasons for adapting foreign operas. Before criticising Bishop, it is desirable to know the obstacles with which he had to contend when earning his livelihood.

Bishop was a Londoner by birth, and he loved his London. He lived nearly all his early life in London. His first honeymoon he spent at 32, Panton Street, Haymarket, and a few weeks later the young couple went to 2, Torrington Square. In 1813 he had rooms

at 111, Long Acre. Moving to Fitzroy Street, where he met the Rivières, he in 1822 took lodgings at 31, Gower Street. Four years later he was at 7, Bedford Place, Russell Square, and after a four years' stay there he moved to 4, Albion Street, Hyde Park, where he remained until his second marriage, in 1831. He took his second wife to his old quarters at 2, Torrington Square, and a few years after he returned to 4, Albion Street, where he lived until 1843, when he occupied 13, Cambridge Street, the house in which he died.

As a musician he was popular. This is illustrated by the fact that publishers were anxious to print anything and everything that he composed, and it stands to reason that they would not have gone to this expense if his music had been unappreciated or unsaleable. But what a mass of work he turned out ! Of his vocal pieces I have found 675 songs, 103 duets, 53 trios, 41 quartets, 17 quintets, 12 sextets, 5 septets, 176 choruses, and 81 glees. He composed nine operettas. Thirteen complete "operas" bear his name, and he contributed to 23 others. He wrote incidental music for 65 dramas. Of his instrumental music there are 44 overtures, seven waltzes, six marches, and five complete ballets, though he contributed to four more ! And there are numerous miscellaneous pieces. The amateur of to-day would find in the bigger works much that is meritorious.

As a man, I am led to believe that Bishop was not a favourite. He had few friends. Maybe his contemporaries were jealous of his success both in the musical and social worlds. It was the Prince Consort who, recognising his artistic worth, advocated the honour of knighthood being conferred on him, and it is rather appropriate that a medallion of him figures on the Albert Memorial in Kensington Gardens. Willert Beale, in his

“Light of Other Days,” has an interesting reference to the composer :

Before we left Albion Street my mother took me to say farewell to Sir Henry Bishop. We found him writing at a small piano in his drawing-room. He showed me, although a mere child, the desk he had made to fit the pianoforte. It covered the keys and enabled him to compose and write what he composed, without moving from the instrument. Sir Henry was a courtly gentleman ; in figure and appearance not unlike the great Duke of Wellington. We had not seen him for some time, and my mother asked him why he had absented himself from our house. “Neighbours,” he replied, “resemble the notes of music ; those in the closest proximity to each other should meet but seldom, in order to prevent their harmony being destroyed by discord.”

In 1851 William Spark met him in Leeds, and thus recorded, in “Musical Memories,” his impressions of him : “He was a man of middle height, rather slim, with strongly marked features, an aquiline nose, and rather small bright brown eyes. His dress was that of an English gentleman ‘of the olden time’—a cut-away black coat, tight pants, and a huge white cravat and collar, which seemed to hold his head as in a pillory. He was certainly not a lively man ; but somewhat reticent, quiet, and slightly pompous during dinner.” Spark quoted these notable remarks by Bishop :

Though I myself have obtained much popularity and success, English music is still at a discount ; and it is difficult to understand how and why it is that the works of our native composers obtain so small a space in the programmes of our public concerts. There is probably one chief reason—one which is not at all creditable to our nationality. There are few or none of our music teachers who will give their pupils more English music than seems absolutely unavoidable. Whether this studied neglect betrays a morbid jealousy of their fellow-countrymen, lest they should thereby advance the interest of a rival and detract from their own, or the delusion that there is no English music worthy of either private cultivation or public performance, I will not venture to say. But what most of us in London know is, that for a number of years the most worthless foreign music has gained favour and acceptance in English musical circles, where excellent productions of our countrymen have been neglected and despised.

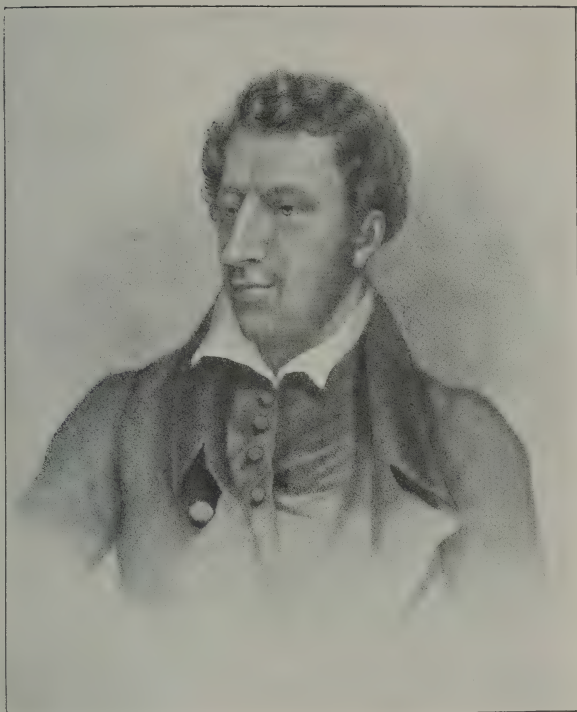
The best portrait of Bishop—reproduced as the frontispiece—was that painted by Thomas Foster, and

exhibited in the Royal Academy of 1822. It is three-quarter length life size. This was engraved by Samuel Reynolds for a fee of £64, at the request of James Power, and the original plate was sold at the Power sale on June 24th, 1853. Only a few copies of the engraved portrait were issued to the public, which accounts for the high price now demanded for them. The original painting is in Liverpool, treasured by Bishop's grandson. There is also a good portrait in the National Portrait Gallery, supposed to be the work of George Harlow.

Many enthusiasts assisted me in the preparation of this chronicle of facts. Among them are Mr. Robert W. Baker (of Manchester), Mrs. Therese Bland, Mrs. Marion Brickla, Mr. Arthur E. Calkin, Miss Louise Condron (of Ladysmith), Mr. C. P. Condron (of Liverpool), Sir Edward Cooper (Lord Mayor of London), Mr. Frederick Corder (of the Royal Academy of Music), Madame Ghitta Corri, Mr. Sydney J. Ennion (of Newmarket), Mr. Edward Foord, Mr. J. P. Griffith (of Dublin), Mr. Thomas F. Harley (of Edinburgh), Mr. W. Nicholas Henman (of Bedford), Mr. W. Collett Homersham, Mr. Burnham W. Horner (of Bournemouth), Mr. Otto Kunitz (of Santa Cruz), Colonel Thatcher T. P. Luquer (of New York), Mrs. Dorothy Mills, Mrs. Caroline Keating-Reed (of Memphis, Tenn.), the late Mr. Briton Riviere, R.A., Prof. D. H. Silvius, jun. (of Los Angeles), and lastly that helper of all amateurs, Mr. W. Barclay Squire, who most generously facilitated my researches at the British Museum.

RICHARD NORTHCOTT.

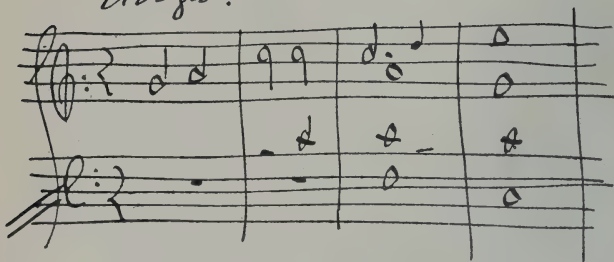
Barton Close, Southbourne, Hants.



SIR HENRY R. BISHOP.

AN EARLY PORTRAIT BY AN ARTIST UNKNOWN.

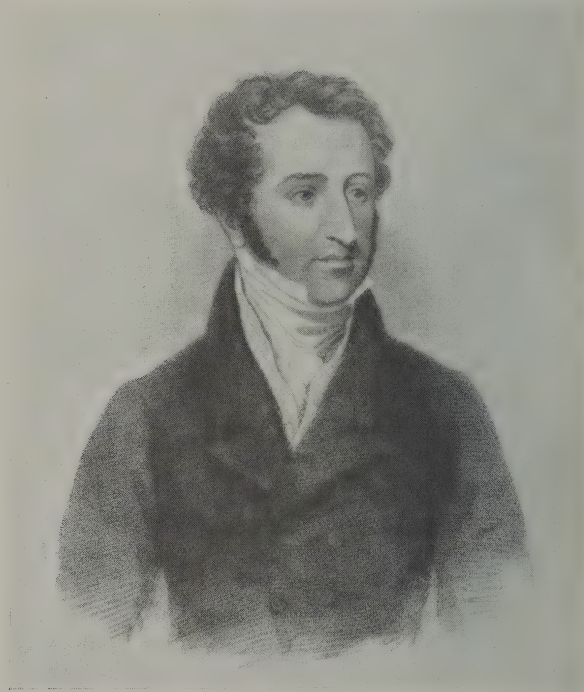
Adagio.



Henry R. Bishop: Kant.
August, 1847.

CONTENTS.

	PAGE
BISHOP'S EARLY YEARS	1
HIS FIRST MARRIAGE	6
REFORMING THE MUSICAL DRAMA	10
THE ROYAL PHILHARMONIC SOCIETY	13
A TRIP TO PARIS	16
A REPLY TO A CHARGE	19
SHAKESPEARIAN MUSIC	23
ANOTHER CONTINENTAL TRIP	29
AN APOLOGY FOR ADAPTATION	33
"THE JOLLY BEGGARS"	35
THOMAS DIBDIN AND THOMAS MOORE	42
"THE MARRIAGE OF FIGARO"	48
ENTERPRISE AT THE ORATORIOS	51
THE FREEDOM OF DUBLIN	54
"MYNHEER VANDUNCK"	58
A THIRD CONTINENTAL TRIP.. .. .	60
THE ROYAL ACADEMY OF MUSIC	63
"HOME, SWEET HOME"	69
WEBER AND ROSSINI	79
THE CAREER OF ANNA BISHOP	85
BISHOP IN MANCHESTER	100
PROFESSORSHIPS AT EDINBURGH AND OXFORD	106
ANCIENT CONCERTS AND NATIONAL OPERA	109
KNIGHTED BY QUEEN VICTORIA	114
BISHOP'S LAST YEARS	116
THE FINAL ENGAGEMENT	119
A SELECTION OF BISHOP'S LETTERS	122
BISHOP'S COMPOSITIONS AND ARRANGEMENTS	149



SIR HENRY R. BISHOP.
FROM A PORTRAIT BY WAGEMAN.

BISHOP'S EARLY YEARS.

HENRY ROWLEY BISHOP was born on November 18th, 1786, at 83, Great Portland Street, where his father, Samuel Bishop, a watchmaker, had for two years been in residence, having previously had a shop in Great Pulteney Street. But the watchmaking business does not seem to have prospered. The year following the birth of his son, old Bishop (who came of a Shropshire family) closed down his establishment and went into partnership at 53, Great Portland Street, with his brother-in-law, William Wigley, a haberdásher, this being a branch of a business that was being carried on at 91, Oxford Street. In 1802 Samuel Bishop's name figured in the London Directory as the sole owner of this enterprise.

Of young Bishop's early days little is known. He was baptised on Christmas Day (five weeks after his birth), at Marylebone Church. After elementary tuition at home, he studied the "three R's" at Dr. Barrow's "Academy" at 8, Soho Square.

The London Directory for 1800 announced a firm of music sellers at 6, Spring Gardens, Charing Cross. The partners were Charles Wigley (a son of John Wigley, a music and instrument seller, at 15, Coventry Street, Haymarket) and his thirteen year old cousin Henry Rowley Bishop. The youthful composer's first effort was issued by this firm—it was a song entitled "He Winna Tak' the Hint." The firm, according to Bishop,

bought of Dr. Arnold for £50 a ballet of action called "The Corsair," performed at the Haymarket Theatre, and which we published. . . . I also about the same period composed a set of waltzes, which were engraved and printed by one Riley, at No. 6 or 8 in the Strand. And in 1801 I composed and published a characteristic piece entitled, "The

Battle of Alexandria," the idea and programme of which were furnished me by Mr. Samuel Arnold, who at that time was painting a panorama on the same subject for exhibition at my uncle's great rooms in Spring Gardens. From the above ballet of action "The Corsair," I arranged with variations the hornpipe called "Miss Menage's Hornpipe," which was published, and of which a considerable number of copies were sold.

This partnership existed until 1803, and the following year Charles Wigley became sole tenant of the premises, wherein he conducted the business of a "jeweller and music seller." The establishment was then called "The Repository of Fashion." Bishop went to Newmarket to live with Thomas Panton, an elderly gentleman who had been a prominent race horse owner. [He had won the 1786 Derby with Noble, and in 1791 was one of the stewards appointed by the Jockey Club to investigate the riding of Sam Chifney on the Prince of Wales's horse Escape.] Panton befriended the Bishops, and paid the expenses of young Bishop's musical education after discovering that he was unfitted for the occupation of a jockey, owing to weak lungs.

Bishop confessed that

The great masters whose compositions then most interested me were Handel, Haydn, and Mozart. In their surprising works it seemed to me that all had been achieved of which music is capable. With regard to our English composers, of Dr. Arne's music or any that was of his particular school, I knew but little; of Purcell's I then knew nothing. That knowledge, with the admiration which naturally accompanied it, was reserved for more mature years. Dibdin and Shield were my delight, for they had melody; that melody, too, was simple and artless, and being so it seemed to me like the voice of truth. These impressions, these feelings, may probably have influenced my earlier attempts in musical composition. They were in the beginning of a very humble description, but soon I ventured in conjunction with another person [Guiseppe Lanza] to set to music an operatic drama, which I had the additional presumption to bring before the public, not in the metropolis, but in a provincial town on the sea coast.

This was a musical farce, never published, entitled "Angelina," which was produced at the Theatre Royal, Margate. His principal singer was Maria Duncan, the lady who became Mrs. Davison and mother of the famous

musical critic, and the part of a countryman in the piece was sustained by Edward Gilbert, a clever comedian, who lost his life in the collapse of the Brunswick Theatre, Poplar, on February 28th, 1828.

It was in that same provincial town in which I had produced my first attempt as a dramatic composer that I first heard a glee sung, either in private or in public. It was Lord Mornington's glee "Here, in cool grot." I was at once struck with the effect which could be elicited from simple harmony, a composition executed by voices alone. Indeed, so powerful was the impression that, instantly resolving to try my own skill to endeavour to find out whether I had any, even the slightest, genius for that species of composition, I the very next day commenced and completed the glee "When Wearied Wretches." This, the first glee I had composed, I was of course anxious enough to hear the effect of, and accordingly some vocalists who were at that time residing in the town kindly consented to try it over for me. It is also with a very pleasurable feeling that I recollect one of them was my old and valued friend Parry, the father of the highly-talented and far-famed John Parry.

In the summer of 1805 Bishop was in London studying harmony with Francesco Bianchi, a fashionable musician who had come to England from Cremona to direct his own operatic compositions at the King's Theatre. Bishop's only output during these serious student days was a "grand sinfonia" in C. The following year he composed part of the ballet "Tamerlan et Bajazet," which, through Bianchi's influence, was staged at the King's. Regarding this work Bishop candidly acknowledged that the chief part of the music was

selected from a ballet of Martini's, by desire of the ballet master Rossi. Kramer also had two marches in it for the military band. The original score of the music I composed became Rossi's by agreement, and it was published with Kramer's marches and some of the music of Martini, by Pearce & Co., in the Haymarket. I had a copy of my score. This ballet had a very great success.

Many separate songs also occupied his attention, and he composed twelve glees, which he dedicated to his master Bianchi.

Thus talked Bishop about this period :

In London my musical career may be said to have commenced in a very elevated sphere, it being at no less than the Italian Opera

House, for which theatre while yet a boy I composed the music not of operas but of several ballets. This I undertook to do knowing that that style of writing was a sure school for melody, that for the performance of my music I should have the advantage of the finest instrumental band in the kingdom, and that I might probably obtain that experience which ought so much to be desired by a young composer, the experience of the various effects which are produced by a complete and well-disciplined orchestra.

The Italian operas which were at that time before the metropolitan public were chiefly by Paisiello, Cimarosa, and Winter. The only opera by Mozart which had been produced in England was the "*Clemenza di Tito*" [produced at the King's, March 27th, 1806, for the benefit of Mrs. Billington, who impersonated Vitellia; Braham represented her lover Sesto]. Opportunities being thus afforded for hearing and studying some of the best lyrical works of these masters, it is not improbable that the style of a few of the then young English composers may have been formed on such superior models. As regards myself, I may perhaps be allowed to say that some detached songs and other vocal music I had written having been favourably received, I was immediately engaged to compose for the English theatre.

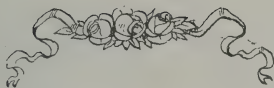
My first effort there was the music to an operatic piece called "*Caractacus*." It was termed a "grand serious ballet of action," with choruses, and was produced at Drury Lane Theatre. It was written by Thomas Sheridan, and produced by J. H. D'Egville, and was played 24 nights in the first season. It was very successful, and in it was a *Pas Seul*, danced by Miss Gayton, to the melody of which Moore wrote the song "*My heart and lute*."

In reference to this work, Bishop told an interesting personal story :

We have often, perhaps too frequently, heard it attributed to some of our English composers that besides very properly looking up to excellent foreign models they have on certain occasions appropriated to themselves, without acknowledgment, the very ideas of foreign composers. Many instances, however, could be brought forward similar to the one I am about to narrate in which it will be perceived that English musicians may sometimes incur a risk of having availed themselves of the inventions of other composers. It was several years after I had composed the music to "*Caractacus*" that one of our most celebrated modern poets [Thomas Moore, then in Florence], at that time residing in Italy, enclosed the words of a song beginning "*My heart and lute*" to a music publisher in London, saying in his letter to him that he had lately written the poetry to an Italian melody he much admired, and with which he was unacquainted until he had heard it played in the public streets of Florence. It was rather curious that owing to my being then engaged with that music publisher to adapt and arrange various national airs, the words and music of which I have spoken were at once forwarded to me for the purpose of being adapted for publication. I scarcely need to add with what surprise I instantly saw that the melody was entirely my own, it being one which I had composed for the musical drama of "*Caractacus*." By what chance it had found its way into Italy I have not the least idea.

Bishop's first "grand" opera was "The Circassian Bride," the libretto of which was by Charles Ward, a relative of Richard Brinsley Sheridan who, by the way, contributed "some of the poetry." The work was produced at Drury Lane, on February 23rd, 1809; the theatre was burnt down the next day, everything being destroyed—including the manuscript score and instrumental parts. Very soon afterwards Bishop

wrote down from memory the principal songs and other solo pieces. These I published, but the choruses and concerted pieces which I had taken such pains with—had built such hopes on (and which perhaps I might also have remembered)—these I was told it would be folly to think of publishing, for such things were never required—they were not the fashion of the day!



HIS FIRST MARRIAGE.

ON April 30th, 1809, Bishop, then 23 years old, was married at St. Martin's-in-the-Fields to Elizabeth Sarah Lyon (at her christening these Christian names were reversed), a young singer who had taken part in the production of the unfortunate "Circassian Bride," and for the first few months they lived in lodgings at 32, Panton Street. Very little is known of the bride. Her biography appears in no musical or theatrical "dictionary," and her name is seldom mentioned in contemporary newspapers. She was born in London on July 4th, 1787, was baptised at Marylebone Church on August 5th, and at her marriage (at which there were two witnesses, Alexander McArthur and Susanna Lyon) she described herself as a spinster, of the parish of St. Pancras. A pupil of Domenico Corri, who was then residing in the Haymarket, she made her *debut* at Drury Lane on October 10th, 1807, as Rosetta in Shield's "Love in a Village." In commenting on this performance a *Times* critic remarked :

Her voice is a charming alto-soprano, managed with as much moderation as it is displayed with taste. Her skill seems to reflect the greatest credit on her assiduity, which, from the steady attention she pays to tune and time—while too many singers direct it only to tone—we conjecture to have been considerable. The music of "Love in a Village" is simple and touching, and Miss Lyon, from her winning execution of it, may be truly said to have added "sweets to the sweet."

That her success was genuine is suggested by the announcement in the same paper a few days later, on October 16th: "The managers of Drury Lane Theatre have signed articles for three years with Miss Lyon, who promises to be the most attractive vocalist that has appeared for a long series of years." On February 11th, 1808,

she created the part of the hero's page in "Kais, or Love in the Desert," Braham—the part composer of the work—sustaining the title role. On the production of "The Circassian Bride," she impersonated Erminia, and sang two duets with Braham and a cavatina "Oh, spare a hapless maiden," and in Bishop's later opera "The Maniac" she embodied Claribel, and had a couple of tuneful solos.

The Bishops had a benefit at Covent Garden on July 2nd, 1813, when his "Harry le Roy" was produced, with Charles Incledon as King Henry, John Cockle as the miller, John Sinclair as his son Richard, John Duruset as Lord Lurewell, and Mary Bolton (the future Lady Thurlow) as Kate the miller's daughter. One of her last appearances at that theatre was on October 11th, 1820, when she played the enchantress Urganda in a revival of "Cymon," and afterwards she seems to have confined herself to concert engagements.

She was the mother of two sons, Henry Nelson and Alfred (who died a baby), and a daughter Ellen Catharine. (The elder son married and became the father of two girls, and a sum of £200 is still in Chancery waiting to be claimed by one of his descendants! He was originally a tea-broker's clerk, but retiring from this occupation he bought a small confectioner's business in Queen's Terrace, Pentonville, and lived there until 1857). Mrs. Bishop died "after a long and serious illness" on June 10th, 1831; within four weeks the composer married Anna Riviere!

On the baptismal certificate of the first wife the Christian name of her father is given as William. An interesting question arises. Was he the famous bassoon player and a brother of Henry Lyon, of Great Neston, Cheshire, the illiterate father of the future Lady Hamilton? In the Drury Lane company in 1806-7 was Jane Powell,

an intimate friend of Emma Hamilton, indeed they were nursemaids together when they were girls! Was it due to Lady Hamilton's relationship to the young singer or to her friendship with the talented actress Mrs. Powell that Sarah Lyon—as she called herself on the stage—obtained an engagement at that theatre? Bishop was friendly with Lady Hamilton and her daughter Horatia, who was born in 1801 at 23 Piccadilly. I possess the manuscript of a melodious “Pas Seul” he—to quote the title page—“composed expressly for Miss Horatia Nelson in honour of her birthday, October 29th, 1807”—nineteen days after Sarah Lyon had made her stage *debut*! And after the destruction of Drury Lane,

I complied with a request made to me to set to music some words for a song which had been written to commemorate the birthday of a daughter of England's great naval hero, Lord Nelson. This daughter, Horatia Nelson, she who was left, solemnly left by Nelson to “the care of his country,” was then but a child, but I remember the sensations which I experienced, feelings of deep interest and pride, when, on her birthday, and in her presence, I accompanied my song on the piano-forte, and at the same time heard it sung, exquisitely sung, by Mrs. Billington.

Bishop, in 1814, in the course of his “travels” in France, records in his diary on July 19: “Having by accident heard that Lady Hamilton was then in Calais, called upon her at Quillac's, was astonished at her altered appearance; Horatia was not at home, being at the Pension which she attended every day to study the French language.” (The “fair enchantress” had bolted to French soil in consequence of her debts in England, and died there on January 15th of the following year).

Another little link in the chain—the second Christian name of Bishop's elder son was Nelson!



SIR HENRY R. BISHOP.

FROM AN ENGRAVING BY B. HALL.

REFORMING THE MUSICAL DRAMA.

IN 1809 Bishop scored two successes. The first was with the music for James D'Egville's ballet "Mora's Love, or the Enchanted Harp," which was produced at the King's; this, thanks to the popularity of the "Waterloo" dance, was revived later at Covent Garden under the title of "The Castilian Minstrel." The second success was his contribution to the two-act "musical romance" called "The Vintagers," which was brought out at the Haymarket, with the wife of the author, Edmund John Eyre, in the role of the heroine Adelaide.

But the composer was unhappy and restless. He and his wife left London and took lodgings in Bedford, where he did a little teaching. He also tried for the post of organist at St. Paul's, a local church, where the salary of the instrumentalist was £20 per annum, but he was unsuccessful, the Council appointing George Stevens, who had the superior qualification of being the son of a townsman.

Of my quitting London for the arduous and not always enviable duties of a widely-extended "country practice" in "teaching young musical ideas to shoot," of my return to the metropolis in order to bring out another opera—which I had been tempted to undertake, which I had composed amidst the interruption and turmoils of teaching, or while travelling from place to place for that purpose many a long mile, of my ultimate establishment in London and better fortune—of all these matters I shall say no more than that while they present a rather remarkable and perhaps not un instructive instance of the vicissitudes of a young composer's career, they have also afforded to me another convincing proof of the inestimable value of a persevering industry.

The opera which I had thus composed—for the production of which, and other innumerable works, I again took up my abode in London—had the somewhat romantic title of "The Maniac, or the Swiss Banditti." In this opera, however, I ventured to carry out to a greater extent those ideas which had been cherished by myself and others with regard to a more elaborate style of concerted music than for some years previously had been attempted by English composers.

“The Maniac” was produced by the Drury Lane company at the Lyceum in the spring of 1810, and enjoyed twenty-six performances! It contained many tuneful numbers, those remembered to-day being the glee “Push about the bottle, boys,” and the chorus “The tiger couches in the wood.”

His next big work, “The Knight of Snowdown,” was Thomas Morton’s adaptation of “The Lady of the Lake,” and was brought out in 1811 at Covent Garden, of which theatre he had then become “composer and director of music.”

The reform in the construction of our musical drama was persevered in with more or less success by the generality of English composers, and would have been encouraged willingly by a great portion of the musical public. Instead of a mere succession of ballads and other songs—some of which no doubt were excellent of their kind but of which too many were only characterised by their monotony, their commonplace ideas or their extreme puerility—instead of this, people might now have had frequent opportunities of listening to the various combinations of harmony which may be displayed in vocal part music of every description, such as glees or trios, quartets, &c., or more particularly those concerted pieces and choruses in which the exertion of a composer’s ingenuity, added to a considerable share of musical science, is indispensable.

And yet the question may be asked, Could not people have heard all this class of composition before? Yes. But where? Only in the concert-room, or at private parties, or at the Italian Opera. For during many years preceding the time of which I have spoken, in English dramatic music anything of much more science or importance than a simple ballad might have been looked for in vain. And when that time did arrive, when the efforts of British musicians would have been cordially welcomed by the public—were their efforts seconded by the directors of our theatres? On the contrary, those directors with but little taste or feeling for music, and no knowledge of it, although experience told them that the public would not be satisfied without opera in some shape or other, nevertheless obstinately persisted in striving to keep the English musical drama in that comparatively degraded state into which it had fallen, and in which it had remained for so long a time.

It was, therefore, not until after many struggles and many threatening circumstances that British composers were enabled to introduce in their dramatic works a style of music honourable to themselves and deserving of that encouragement from the public which in due time it received.

In illustration of the feeling towards English opera in those days, let me take the following instance:—In “The Knight of Snowdown,” I had written a chorus, for which I confess, like some fond father for his

bantling, I had conceived a sort of affectionate regard. After a few rehearsals it was ordered by the management that this chorus should be cut out, as being unnecessary and interfering with the acting business of the scene. Cut out, therefore, it was ! But fortunately having written a solo part in it for one of the most talented singers of the day (Mrs. Dickons) at her intercession, though notwithstanding considerable difficulty and delay, it was restored. This chorus was afterwards transplanted into the opera of " Rob Roy," and has ever since been generally known by the name of the Tramp chorus !

A " grand operatic drama," entitled " The Virgin of the Sun," was Bishop's first work produced in 1812 ; Mary Bolton represented the heroine Idali. To this he contributed an overture, several songs, choruses (the finale to the second act " Vengeance, we swear ! " being extremely fine), marches, and instrumental " melos." In the autumn came William Dimond's drama " The Aethiop, or the Child of the Desert " ; this entertainment (which included a storm and earthquake !) was well staged by Charles Kemble, who appeared as Haroun Alraschid, Charles Young representing the plotter Almanzor and Sarah Booth impersonating the desert child Orasmyn. But the incidental music does not seem to have pleased a *Times* critic : " The music by Bishop was for the most part noisy, abrupt, and dissonant. The overture in particular gave us a lively idea of ' confusion worse confounded,' or ' a second chaos.' "

In 1813 there was incidental music for Pocock's " Miller and His Men," for which he composed four stirring choruses, " Fill boys and drink about " being one of them, and for the same author's " melodramatic opera " " For England Ho ! ", for which nine numbers were composed, the most popular being the trio " List, if he be near," and the glee " Our ship in port." The melody of the latter became familiar in Paris, as is proved by the following incident. " Cherubini speaking of me to a mutual friend momentarily forgot my name, and made the friend understand whom he meant by whistling the first few bars."

THE ROYAL PHILHARMONIC SOCIETY.

BISHOP was one of the prime movers in the establishment of the Royal Philharmonic Society, whose first concert was held on March 8th, 1813, at the Argyll Rooms (then situated at the North-East corner of Little Argyll Street and Regent Street), with Clementi "at the pianoforte." The reason for the formation of the Society was explained by Bishop :

A time was when public concerts in the metropolis were nearly altogether in the hands of vocal performers, that is to say, the programmes of those concerts were for a considerable period made up almost exclusively of vocal music. It is true that the symphonies of Beethoven had been just made known in England through the zealous and praiseworthy exertions of a society of private gentlemen, at whose concerts many other classical pieces were admirably executed. At the houses also of several distinguished amateurs instrumental performances were frequently given, and which, though on a very limited scale as to the number of musical professors employed to assist, were generally of a superior kind.

Ladies of high rank, too, sometimes appropriated their splendid mansions to the purposes of what were termed "private subscription concerts," but the music therein performed consisted principally of catches, glees, and if by chance an instrumental piece of music was permitted, however high might be the merits of the composition or faultless the execution of it, its commencement was only the immediate signal for a general conversation among the company, so loud that not a note of the music could be heard, and the poor disconcerted professor or professors walked away with humble feelings, wondering why their assistance had been required ! Those ladies and gentlemen (the subscribers) did not reflect that while by their marked inattention they slighted the performers, they were also offering a species of insult to the genius of perhaps a Mozart or Beethoven, that while thus humiliating the artist they were manifesting a total want of proper respect for the art. And to what eventually did all this lead ? In the public concert rooms such matters were in no better state, instrumental music there, if ever introduced, being equally sure to meet with inattention.

These repeated marks of indifference towards this branch of musical art led therefore to the formation of the Philharmonic Society, a society composed entirely of musical professors, who in a long course of years have not only given vast sums of money towards the support of it, but who, in the infancy of the undertaking, bestowed on it their gratuitous services. Among those who felt the propriety of thus endeavouring to restore instrumental music to its due rank in England, and who

became the first elected members of the Philharmonic Society, were John Cramer and his brother, Clementi, Salomon, Viotti, Yaniewicz (of Liverpool), Weichsel (the brother of Mrs. Billington), Dr. Crotch, Sir George Smart, Braham, Horsley, Attwood, and myself. The main object of the Society was the promotion of instrumental music, and to rescue from their unmerited neglect some of the best works of Haydn, Mozart, Beethoven, and other instrumental composers. The unexampled success which has attended its efforts need not be told.

The Society at its outset was independent. The orchestra embodied a phalanx of instrumental talent which has never been surpassed ; many classical compositions were introduced for the first time in this country, while several of those already known were given with infinitely greater precision and truth. In truth, it seemed as though in England a perfect performance of instrumental music in an orchestra on a large scale had never before been attained. The result, therefore, is by no means surprising. Real admirers of classical music became subscribers. A certain portion of the public was not slow in following their example, and though it may have been at first curiosity only or from fashion, the consequence ere long was a decided improvement in the public musical taste.

To young musicians the Philharmonic concerts proved a school of especial importance. Young composers, both vocal and instrumental, could now hear and strive to emulate those works of the great musical authors which before had been to them but as " a sealed book." Young instrumental performers had now the advantage of witnessing this extraordinary combination of talent and that vastly superior execution of music, with which previously they had been wholly unacquainted, and it followed as a matter of course that a very important progress was made with respect to the skill of our countrymen in instrumental performances and that many of the instrumental compositions which they now brought forth were of a far more classical description than those which they had written prior to the establishment of the Philharmonic Society.

Bishop himself did not appear at a Philharmonic concert until May 26th, 1817, when he directed his Overture in E. On March 3rd, 1834, his cantata " The Seventh Day " was sung under the direction of John Cramer, the quintet consisting of Anna Bishop (his second wife), Clara Novello, Edward Hawkins, George Horncastle, and Edward Taylor ; the words of this work, dedicated to Queen Adelaide " by permission and with the utmost respect," are taken from Book 7 of " Paradise Lost." (On September 29th, 1836, this cantata was revived at the Worcester Festival, and on March 22nd, 1854, by Salaman's Amateur Choral Society). Two years later, on June 6th, 1836,

"The Departure from Paradise," a scena composed for Malibran, was introduced by the Society; this, another selection from Milton's epic, commencing "But see, the morn begins, Her rosy progress smiling; let us forth," was revived by the Philharmonic, on May 16th, 1853, when the soloist was Louisa Pyne, and it was last heard at a concert given by the students of the Guildhall School of Music, conducted by W. H. Cummings, on December 11th, 1907, the soloist being Ethelmay Barwell-Holbrook. Bishop's exercise for the Mus. Bac. degree at Oxford "The Fallen Angel" (also from "Paradise Lost"), was sung at the Philharmonic on March 23rd, 1840, Henry Phillips being the soloist. A few weeks later, on May 11th, Liszt played at a Philharmonic concert, conducted by Bishop; the directors gave the pianist a silver breakfast service, as he had refused to accept a fee. The last Philharmonic concert he directed was that on April 28th, 1845; he was then in ill-health.

No reference to the early days of the Philharmonic would be complete without a mention of the controversy regarding the "new system of musical education" of Johann Bernard Logier. In the autumn of 1817 the members of the Society, then numbering 43, were invited to a demonstration of the chiroplast, an instrument designed by him to guide the fingers of young students of the pianoforte. A committee was formed, with Bishop as its correspondent, and after an examination they gave an unfavourable report on the value of the invention. An acrimonious discussion in the *Times* led to Samuel Webbe (a supporter of Logier's system) resigning his directorship of the Society.

A TRIP TO PARIS.

It was in the summer of 1814 that Bishop made his first journey to the Continent, and happily he kept a breezy record of his travels. He met two notable French composers, Cherubini and Boieldieu, and also heard several operas, which he "transplanted."

July 14th.—At six o'clock this morning I left London by the coach for Margate; fine weather. And on leaving the inn yard of the "Golden Cross" felt more as if commencing a morning's ride than a journey of such an extent. . . . I am the worst stage coach traveller that ever had the misfortune to be obliged to step in to one. I have tried many times, but cannot for the life of me assimilate with any of my fellow travellers in that way. It is surely very true that "every Englishman hates a stranger." Still, I envy those good sort of souls who will enter into conversation and be as familiar at first sight as if they had known you thoroughly for years. They must certainly be upon very good terms with the world, or at all events with themselves. . . . A curious circumstance occurred before arriving at Canterbury. Kalkbrenner, the celebrated writer to whom I was to have been introduced in London, but had not an opportunity, I, by chance, found was travelling in the same coach with me. Knowing he was proceeding to Paris, I asked him if he could inform me the residence of Méhul the composer, as I had a letter to him I was anxious to present on my arrival. "I believe," said he, "I can inform you the contents of that letter, for I wrote it myself"! This produced explanation and some amusement at the *rencontre*.*

At Dover.—After breakfast on the 18th, prepared for all the horrors of Custom House officers, delays, impositions, &c., all of which we had our full share of. The officers made much fuss about our portmanteaux, and they were carried to a back part of the Custom House, where an officer attended them, but upon our feeling him well he allowed them to return as they went, unopened. . . . We got on board the *Ant*, a very small vessel. . . . It was half-past eleven when we left Dover Pier. The packet contained about twenty passengers, most of whom were (as long as they could be!) very companionable sort of people. At half-past three o'clock we landed on Calais Pier. . . . A little French boy, sans shoe, sans stocking, and almost sans everything, ran before us to the "Lion d'Argent," the hotel to which we had been warmly recommended. . . . Our host, guessing naturally that we were proceeding for Paris, had very soon after our arrival,

* In this diary there is no further reference to Kalkbrenner, but on another trip to France, in 1822, Bishop mentions some shooting he enjoyed with him.

introduced to our notice a proprietor of a remise for carriages, assuring us that we should be well treated by him. . . . After much ceremony and many attempts to cheat us in the politest way, we agreed for a caleshe and two horses, for which, including a boy as driver and every expense attending the horses and vehicle, we paid him 15 louis to convey us to Paris.

July 19th.—At half-past twelve we left Calais in our newly-hired vehicle.

Wednesday, the 20th.—At a quarter before six in the morning left Boulogne. Soon after leaving Boulogne we met a party of the 4th Dragoon Guards on their way to embark for England. It was a proud sight, a British squadron of horse marching through a country which might be called conquered by them. . . . Montreuil was interesting to me from the idea of Sterne having stopped there in his journey, and at our leaving it, being beset, as usual, with a tribe of beggars, his remarks came forcibly to my recollection, and I gave away about twenty sous among them, not so much for Charity's sake as a tribute to the spirit of Sterne.

Left Abbeville at ten minutes past five in the morning of the 21st. . . . Granvilliers is a small but neat town. The market place and church very like those in an English town, the church being similarly built to that of Cuckfield on the road to Brighton. The organ is of a good size, but only the case remains, the pipes having been taken away (as I have heard it reported) to furnish Buonaparte with lead for bullets.

Friday, the 22nd.—Left Beauvais at a quarter past ten in the morning, highly pleased with the town and all we had met with in it.

Everything the nearer we advanced to the Capital in our journey of this day—viz., July 23rd—bore a greater appearance of former opulence. Beyond Moisselle the road is lined with walnut trees. Here we met two gens d'armes mounted, who were conveying six conscripts, the two first of whom were handcuffed and joined to the other four by a long rope, so that they were driven along the road like so many cattle. . . . The crowd of people now increases every moment. Dust and excessive heat nearly overwhelms us. Paris appears in view; the first object which strikes you is the enormous dome—the hospital for invalided soldiers—which gives the city an almost Eastern appearance.

Sunday, 24th.—In the evening at the French Opera, “Le Triomphe de Trajan.”

Monday, 25th.—Called on Mr. Astley; saw his new theatre; it is very small, something like the Olympic. Dissatisfied with our hotel, and looked, but in vain, for lodgings.

Tuesday, 26th.—Employed nearly all the day in procuring lodgings. At length settled in the “Hotel des Americains,” Rue de Richelieu. On leaving our former hotel, shamefully imposed on. Abused a waiter in French! Did not know before that I knew that part of the language.

Wednesday, 27th.—This evening at the Théâtre de la Gaitié—“Le Chien de Montargis ou le Forêt de Bondy.” Highly pleased.

Thursday, 28th.—Called on Cherubini.

Saturday, 30th.—At Pleyel's and Boieldieu's all the morning. Bought music, melodrames, &c.

Monday, August 1st.—Breakfasted on the boulevards, at the Caffé (*sic*) d'Angleterre—English Coffee House! Not a word of English spoken in it, or a single English custom. This is always the case with the hotels or caffées d'Angleterre in France. . . . Called on Cherubini.

Friday, 5th.—Went to Cherubini; stayed more than an hour with him. Called on the Duchess of Courland. Introduced this morning by D'Egville to Vestris, Gardel, Nourit, &c., at the French Opera; procured plan of orchestra. Bought more books. Dined at Beauvilliers. In the evening saw "Orphée" and "Paul and Virginia" at the French Opera.

Saturday, 6th.—At home this morning. Boieldieu called. Translated some scenes of "Le Chien de Montargis." Théâtre Français in evening.

Friday, 12th.—Hired caleshe to return to Calais for five Napoleons.

Monday, 15th.—Getting ready for departure is the pleasantest occupation now.

Wednesday, 17th.—After resisting some of every sort of imposition and quietly yielding to others, we bid adieu to Paris at nine o'clock this morning in our caleshe and with two post horses.

One of the operas he had witnessed, and had started translating, "Le Chien de Montargis," was adapted by Harris, and produced as "The Forest of Bondy" at Covent Garden in September as a melodrama. Farley represented Macaire, who murders Captain Aubri (William Abbott) in the forest, Sarah Booth was the Florio, who is accused of the crime, and Maria Foote (the future Countess of Harrington) was the Lucille in love with Florio.



A REPLY TO A CHARGE.

IN Boieldieu's opera "Jean de Paris," the next production at Covent Garden, nine compositions by Bishop were interpolated, and the work on the first night met with public approval. The only piece in it that is known to-day is the "pastoral ballet" at the commencement of the second act. This delightfully brisk, shapely melody, now familiar as "I'm 95,"—it has been adopted as the regimental quick step of the Rifle Brigade—was also utilised by Bishop for the choral finale to "The Slave," in the duet, "My Pretty Page," in "Henri Quatre," when the singers were Kitty Stephens (the future Countess of Essex) as Florence and John Alexander Longhurst as the page, and for the ditty, "London City, Fare Thee Well," sung by Harley, in "The Englishmen in India."

Fétis, in the *Harmonicon*, in 1829, made reflections on Bishop's honour, and the article brought forward, in the December number of that year, the following vigorous letter from the English composer—introduced here on account of its particular reference to Boieldieu.

SIR,—However I may regret that M. Fétis for the sake of his reputation for veracity has not thought fit to apply to better sources of information than those by which he has allowed himself to be deceived, and however inclined I might feel to treat with contempt the groundless accusations he has dared to prefer against me; as these accusations have gone forth to an English public, and on the responsibility of M. Fétis, it is due to both that public and to myself that I should at once give the most unqualified denial to those parts of his "Letter on the State of Music in London" in which, in the first place, he asserts that I "like all musicians who have laboured for the English stage, have without scruple announced myself as the author of the music which I have pillaged from foreign sources." This assertion, in every respect, to use the mildest terms it deserves, is unfounded and untrue. I am neither capable of an act so dishonourable, nor if I was, knowing that "foreign scores" are as obtainable by others as by myself, should I have been so destitute of

common sense as to venture a proceeding that I must be aware was open to immediate detection and to its consequent and well-merited obloquy. M. Fétis, in the next place, that his charge may have all due support, offers a proof of it; a solitary one, to be sure, though meant no doubt to be sweeping and conclusive. He tells you that, "for example, the 'Jean de Paris' of Boieldieu has been arranged for the British stage," and that "Bishop confined himself to retrenching what the unskilfulness of English musicians rendered it impossible for them to execute, and to furnishing obligato accompaniments to some popular airs; he (Bishop) then placed his name to the work as his own, and of Boieldieu there was no mention." It was not the "unskilfulness of English musicians" which induced me to retrench any part of that opera, but the state of the public taste for music at the time it was produced, which, though it has, I hope, progressively improved, was not then sufficiently cultivated to render otherwise than extremely hazardous the production of an opera without the retrenchment of such parts of it as were not likely to be properly appreciated, from their not being understood. What M. Fétis means by my "furnishing obligato accompaniments to some popular airs" in the opera of "John of Paris" I am at a loss to conjecture; and as he of course understands the signification of the term obligato I am almost entitled to believe that he has criticised my arrangement of the work without having seen it; for not an obligato accompaniment of any kind does it contain, nor was there any "popular air," by which probably M. Fétis means some Scotch or Irish melody ("a sort of seasoning" which he has facetiously asserted to be "indispensable" in the formation of an English opera) introduced throughout the work. The airs of the lighter kind including the trifling dance which has since obtained some popularity, and is generally known by the name of "John of Paris," being bona fide composed without the necessity of "pillaging" from any scores either "foreign" or otherwise, by myself. The concluding accusation that I "then placed my name to the work as my own and of Boieldieu there was no mention," I repel with every feeling of indignation; for it is void of even the shadow of truth. It is also nearly a confirmation of my belief that M. Fétis has never seen the book concerning which he pretends to such extensive information. That book is now before me; it contains seventeen pieces of music, eight of which are by Boieldieu, the other nine are the composition of him who has now the honour of addressing you, and on the title page of this book I find the following: "John of Paris, a comic opera, &c., composed and partly selected from the original opera by Boieldieu," and in letters large enough for him that runs to read, "adapted for the English stage, &c." My late attempt to preserve in as complete a state as possible another opera of Boieldieu's, certainly of a much higher order in its construction than the "Jean de Paris"—I allude to "Les Deux Nuits"—will prove the undiminished respect I have for the writings of that master, whom I have ever looked upon as the modern Mozart of the French school. There are some other strange and unaccountable assertions in M. Fétis's "Letter on the State of Music in London," but I leave the simple and very easy contradiction of them to the persons whom they more immediately concern than, Sir, with many apologies for venturing to trespass so much on your time and pages, Your most obedient servant, HENRY R. BISHOP.

Some songs for Dimond's entertainment, "Brother and Sister," were Bishop's first compositions in 1815. Next came an opera "The Noble Outlaw," which was not a success, but is of historic interest in that it contained "The Pilgrim of Love," first sung by John Sinclair. In the autumn "John du Bart" was staged, a play which aroused particular curiosity because a ship "as large as the life," to quote Hazlitt, was brought on the boards. "There lay the ship of John du Bart for half an hour, rocking about on crape waves, with the sun rising on one side, and night coming on in a thunder-storm on the other, guns firing, and the orchestra playing. . . . If anything were wanting to complete the dizziness of brain produced by all this, it was supplied by the music of Mr. Bishop, who kept firing a perpetual broadside on the ears of the audience. From the overture to the finale we," continued Hazlitt, "heard nothing but 'guns, drums, trumpets, blunderbuss, and thunder!' Never since the invention of French operas was there such an explosion of dissonant sounds." His 1816 work comprised various pieces for "Guy Mannering," among them a medley overture of Scottish tunes, "The Fox jumped over the Parson's gate" (the finale to the first act), "The Chough and Crow" (originally cut out because an actress complained that it interfered with the dramatic action) and "The Winds whistle cold."

In "The Royal Nuptials, or the Masque of Hymen," performed to celebrate the marriage of Princess Charlotte of Wales with Prince Leopold of Coburg, Bishop introduced that fine trio, "Hark, Apollo strike the Lyre." Notable numbers in "The Slave," an opera he dedicated to the Duke of Devonshire, are the opening quintet "Blow, gentle Gales" and the graceful trio "Farewell, ye Storms."

Solo. *p. esp. r. i. i.*

Arco. *stacc.*

p. r. a. arco. p.

The chough, and crow to roost are gone, The Owl sits on the

Donald Macbeth.

OPENING BARS OF "THE CHOUGH AND CROW."

PHOTOGRAPHED FROM THE ORIGINAL MANUSCRIPT IN THE
BRITISH MUSEUM.

SHAKESPEARIAN MUSIC.

BISHOP had a great admiration for the works of Shakespeare. Once he confessed :

It had been represented to me that Shakespeare's poetry was in general so unsuitable, so difficult to be wedded to music. But soon I found it to be the very reverse of this, for every line, every poetical thought of Shakespeare's seemed to me to breathe music itself and instantly to give birth to musical ideas ! In fact, my task became not only a task of pleasure, but comparatively one of very little labour ; for of all the glees or songs, &c., I have ever produced, none of them have occupied me so short a time in their invention as those which I have composed to the poetry of Shakespeare.

Bishop was interested in ten Shakespearian revivals : " Antony and Cleopatra " (1813), for which he set an Epicedium for male voice solos and chorus, and which he dedicated " to the Ladies and Gentlemen of the Theatre Royal, Covent Garden, who with the utmost kindness exerted themselves in the performance of this music " ; " Romeo and Juliet " (1814), when Elizabeth O'Neill (the future Lady Wrixon Becher) made her *debut* as the heroine with the unfortunate William Augustus Conway as Romeo ; " A Midsummer Night's Dream " (1816), " The Comedy of Errors " (1819), " Twelfth Night " (1820), " The Tempest," " Henry IV, part 2," and " The Two Gentlemen of Verona " (1821), " As You Like It " (1824), and " Love's Labours Lost " (1839). He also composed a special overture for the Shakespeare Night at Covent Garden on December 7th, 1847.

In the " Dream," Bishop confined himself to settings of the songs, &c., in this comedy, the best of them being

“ By the simplicity of Venus’s Doves,” which he composed for Kitty Stephens, the Hermia of the revival ; the tenor song for John Sinclair, “ O, Happy Fair,” and the chorus of hunters, “ Hark, hark, each Spartan Hound,” in which he slightly altered Shakespeare’s words. In commenting on this performance in the *Examiner*, Hazlitt said :

All that is fine in the play was lost in the representation. The spirit was evaporated, the genius was fled ; but the spectacle was fine : it was that which saved the play. Oh, ye scene-shifters, ye scene-painters, ye machinists and dressmakers, ye manufacturers of moon and stars that give no light, ye musical composers, ye men in the orchestra, fiddlers and trumpeters and players on the double drum and loud bassoon, rejoice ! This is your triumph.

The music for “ The Comedy of Errors ” consisted of settings of songs introduced from other plays of Shakespeare. From “ As You Like It ” came “ It was a Lover and His Lass,” introduced by Ann Maria Tree, “ Blow, blow thou Wintry Wind,” Arne’s melody being harmonised for male voice quartet, “ Under the Greenwood Tree,” the familiar music by Arne, being arranged for four male voices, and “ What shall he have that kill’d the Deer,” which Bishop set for a male quartet ; from “ Othello ” came “ The poor Soul sat Sighing,” arranged as a solo for Kitty Stephens ; “ St. Withold footed thrice the Wold ” from “ King Lear,” was a duet for two male singers ; “ Take, oh take those Lips away,” from “ Measure for Measure,” became a soprano solo ; “ Come, thou Monarch of the Vine,” from “ Antony and Cleopatra,” was set as a three-part glee ; “ Oh ! how this Spring of Love,” from “ The Two Gentlemen of Verona,” was arranged as a soprano solo ; from “ The Passionate Pilgrim ” came “ Beauty is but a vain,” a song for John Duruset ; “ Come, live with me ” was a soprano solo, “ Sweet rose, fair flower ” became a cavatina, and “ As it fell upon a Day ” was set as a duet. Finally, there was the world-famous “ Lo, here the gentle Lark,” from “ Venus and Adonis,” which



KITTY STEPHENS.

FROM A PORTRAIT BY GEORGE HARLOW.

Kitty Stephens had the honour to introduce. It is interesting to learn that Louis Elson, an American critic, regarded this musical hotch-potch as "the only tolerable setting of 'The Comedy of Errors.'"

In "Twelfth Night" Bishop spread his net again, only two items being taken from this comedy, "Cesario, by the Roses of Spring," set as a duet for soprano and contralto, and "When that I was a little tiny Boy," a solo for John Fawcett, the Clown. From "The Two Gentlemen of Verona" came "Who is Sylvia?" which he adapted as a five-voice glee, utilising music by Ravenscroft and Morley; from "King Henry VIII" there was selected "Orpheus with his lute," set as a duet for soprano and contralto; Scilens's song from "King Henry IV, part 2," "Do nothing but eat," was arranged as a glee; "O by rivers," from "The Merry Wives of Windsor," became a five-voice serenade; the immortal "Bid me discourse," from "Venus and Adonis," was first sung by Maria Tree as Viola; from "The Passionate Pilgrim" came "Crabbed Age," set as a soprano solo; and two selections from the Sonnets, "Take all my loves" (40) and "O, how much more doth beauty" (54), were songs for soprano.

For the revival of "The Two Gentlemen of Verona," Bishop introduced several Shakespearian lyrics, satisfying himself from this play with only his five-voice glee "Who is Sylvia?" For Maria Tree he composed "Should he upbraid," an adaptation of Petruchio's lines in the second act of "The Taming of the Shrew." Bishop never pretended to possess much literary ability—his lectures are not fine English!—but in this song he proved that he was as skilful in paraphrasing the words of a poet as the tunes of composers. Of the forty-nine words in the poem only twenty-one belong to Shakespeare. Here are the

six lines, with Shakespeare's words in italics for easier identification :

“ Should he upbraid, *I'll own that he prevail*
And *sing as sweetly as the nightingale* ;
Say that he *frown*, I'll say ‘ his *looks* I view
As *morning roses newly tipt with dew* ’ ;
Say he *be mute*, I'll answer with a smile,
And dance and play, and wrinkled Care beguile.

From the “ Dream ” came the chorus “ Now until the break of day,” and “ On a day, alack the day,” from “ Love's Labours Lost,” was set as a duet for soprano and contralto. The glee “ Good night, good rest ” was taken from “ The Passionate Pilgrim.” Hymen's song, “ Then there is mirth in Heaven,” from “ As You Like It,” was extended by additions from the Sonnets 25 and 97. Further selections from the Sonnets were “ When I have seen the hungry Ocean ” (64), a song for young John Longhurst, “ That time of year ” (73), a cavatina for Maria Tree, “ Say, though you strive to steal ” (92), a duet, and “ O say that I was never false ” (109) and “ When in disgrace ” (29), soprano solos.

For “ As You Like It,” Bishop included two of Arne's songs originally composed for this comedy, “ Under the greenwood Tree ” and “ Blow, blow thou wintry Wind,” and the lyric “ Then there is mirth in Heaven ” he set as a solo for Master Longhurst. There were two selections from “ Venus and Adonis,” “ E'en as the Sun,” set as a glee, and “ Art thou obdurate,” which became a soprano solo. From “ The Passionate Pilgrim ” there were three pieces, “ Whilst inconstant fortune smiled,” set as a duet, “ Fair is my love,” arranged as a song for Fawcett, and “ Crabbed age and youth,” which was a trio. Arne's song from “ Love's Labours Lost,” “ When daisies pied ”

was included, and there were selections from three sonnets, "O me! what eyes hath Love" (148), sung by Maria Tree as Rosalind, "No Time, thou shalt not boast" (123) another soprano solo, and "Lo, in the Orient" (7) arranged as a glee.

Bishop did not particularly interest himself in the revival of "Love's Labours Lost," in 1839, though included among the music was Arne's setting of "When daisies pied." It is curious that in 1851, when he was working with Charles Mackay over the song supplements for the *Illustrated London News*, he should have arrived then at the conclusion that this lyric was improper! At all events, he made this strange suggestion to his collaborator, who agreed to his proposition, with the result that the words were altered. On September 4th he wrote to Mackay: "'The Cuckoo' song will do extremely well. I think that no apology whatever is due from you to the Shakespearian public for the alteration of a song which no decent female ever ought to have sung. It is rather the public that should enter on record a humble apology for having during so many years listened patiently to such indecency." Mackay's "improvement" of Shakespeare's lines, published on December 6th, ran thus:—

When daisies pied, and snowdrops pale,
And young May-blossoms gleaming bright,
And slender lilies of the vale,
Have fringed the robes of Spring with white,
The Cuckoo on the hawthorn tree
Sings all the morning merrily,
Cuckoo! Cuckoo! Come forth to play—
The Spring is Nature's holiday.

When children gather wreathes of flowers,
Or plaid green rushes into crowns,
And lovers meet at twilight hours
In woodland corners, far from towns,
The soft sweet voice re-echoes still
Through grove and mead, o'er vale and hill,
Cuckoo! Cuckoo! And seems to say—
Oh, life be love! Oh, love be May!

ANOTHER CONTINENTAL TRIP.

BISHOP had another jaunt on the Continent in the summer of 1816, and again kept a diary.

As I intend the following remarks for my own observation hereafter, and for no other eye whatever, they shall be spontaneous, wild, uncorrected; in short, spring solely from the feeling of the moment by which they will be actuated! They commence on July 10th, after a resolution made to devote a short time every night to them during the space I may remain from Town, and thus I describe leaving London this morning at six, a journey made dull by the gloomy state of the weather, and arrived at Dover this evening at seven. A walk on the beach (the most pleasant occurrence of the day) and consultation with the captain of the vessel which is to cross to-morrow, provided the weather is less boisterous than it at present is, though very unlikely to be so, according to my depth of knowledge in such matters. It has been with some difficulty that a bed is procured for to-night at this, the Ship Inn. So many people of every description are waiting for a passage to the "Land of the Arts." I well remember the various feelings I had on a similar occasion two years since and, contrasted with those of the present time, the difference is certainly surprising. Before, every expected scene was new; now I am better prepared to scrutinise them by being acquainted with all their qualities. Is the charm of novelty or that of experience preferable? The latter, I think, as we are better able to enjoy that of which we feel the merits.

July 20th.—The captain of the vessel had promised to land us at Calais in three hours, but it was seven hours ere we came within a league of the French coast, and we were then obliged to be put on shore in boats. This was at 11 at night, and in a rough sea. . . . This day I dined at the table d'hôte of the inn, and shall prefer that mode hereafter in France, from the amusement a mixed society of characters, in general, strongly marked, affords. It is surprising to observe the multitude of English in this place who can have had no other motive for their visit than mere curiosity and who, from their total want of knowledge of the language and consequent inability to appreciate what they see, will return to their country, some with false ideas, and the greater part with no ideas whatever of France or its inhabitants. I am sorry to remark also the ill-behaviour of some of my countrymen at the inns, shops, &c., and still more so that it should have been observed in officers of the army, whose rank should have given them at least a few ideas of good breeding!

On July 22nd Bishop reached Paris.

On the 24th, after dining at the table d'hôte in this hotel, Hôtel de Londres, off a really English dinner and with English society, I accompanied Sidney and his wife to the Théâtre de la Gaitié. The

principal piece, which had attracted a most crowded audience, was "Le Sacrifice d'Abraham." I had never before seen a sacred piece represented on the stage, and was astonished at the strange mixture which such a thing renders evident in the Catholic religion! In the morning at Mass, devoutly praying and humbling themselves before the Deity, at night representing a sacred passage from the Scriptures, with all the familiar modes of any melodrama! The last scene was beautiful beyond description, though more impious than all the rest. It represented a view of Heaven! The Deity, angels, &c., &c.! The music of this piece was extremely good and the best I ever heard to a French melodrama; it was selected and composed by Desfortes.

Friday, 26th.—This evening went to the French Opera. Was surprised to find a comic opera acted at this theatre, which professes to be the only serious opera house. The fact is that the French serious operas have become so dull and unentertaining, they have been forced to resort to this expedient for procuring them an audience! However, there was but little singing of any kind this evening, for the opera was but in one act, and that so mixed with a quantity of dancing that it would have been more properly entitled a ballet interspersed with singing. It was called "Le Rossignol," and not only a light and pleasing trifle, but, as usual, performed with a degree of exactitude and effect which is only to be heard at the French operas. The music, particularly a trio at the commencement, was full of expression and genius. It is composed by Lebrun. The grand ballet of "Flore et Zephir" followed, with which the French seemed *tout charmé*! It is the same ballet produced some time since in London by Didlot, though with many additions which only serve to lengthen and not to improve it! He has brought it out here by permission and command of the King. When I told a Frenchman who sat next to me that the ballet was originally produced in England and the music composed there, he would not for some time believe me, strongly affirming that he knew it was impossible "une si belle production" could be brought out in England, though with foreign aid! They really suppose that we are two centuries behind them in the Arts!

Saturday, 27th.—No occurrence worth mentioning to-day. Paris, as it was the case with me before, becomes insipid with all its gaieties. There is no heart, no soul in anything the French say or do, excepting always their execution of Music! Everything else at once stands convicted of falsity, and the veil of flattery with which they cover it is so thin that it may be seen through with only common observation!

Sunday, 28th.—To-day I have dined with an agreeable French family near Montmartre. They are of the old French school and, therefore, polished, informed, and in every respect, desirable society. What a history has the lady of the house given me of the reign of terror previous to the death of Robespierre! Good Heavens! That creatures bearing the form of mankind could possess such savage hearts! This family lived at Lisle at the period of the Revolution I have mentioned. These were part of her words: "I saw," said she, "a French general of the Royal party dragged through the streets of Lisle and was forced, being then a prisoner, to behold those monsters, amongst which a great part were women, actually make a fire in the street, and with savage ferocity roast and then eat this victim of their malice."

Monday, 29th.—To-night I have been to the Théâtre Porte St. Martin again to see the "Vallée du Torrent." It is an interesting melodrama, of which something I think may be made in London. This being the first piece, I then went to the Feydeau, their new piece, "Charles de France," being played last. What a musical treat it has been. Never did I experience such sensations from a musical performance. The composer was Boieldieu; he is the Mozart of France!

Bishop arrived in Brussels on August 3rd, and visited the battlefield of Waterloo, picking there some corn-flowers which he preserved in the leaves of his diary.

Sunday, August 4th.—I went to the theatre at Brussels. It is not very well worth seeing, and bears no affinity to Dr. Burney's flattering account of it, who says "that it was the most magnificent theatre he had seen on this side of the Alps!" It is not much larger than the Haymarket Theatre, very ill-painted, and with indifferent performers. The orchestra is large, considering the size of the theatre, but did not produce much effect. . . . The opera was "Maison à vendre," which we have had on the English stage, called "A House to be Sold." The music by Dalayrac is in many parts good, but nothing more. One of the male performers sang extremely well, yet, strange to say, the audience did not seem to think so, or else had some pique against him, for he was hissed most cruelly at the end of every piece he sang; while a female (because she was of that sex, I suppose), who sang most vilely in every respect, was greatly applauded! Tired out with the performance and disgusted with the audience, I did not stay the second piece, but got to my hotel and to bed as soon as possible!

At Alost, Bishop first heard the carillons mentioned by Burney: "They chime for a quarter of an hour at every hour, and for half that time at every half-hour, so that the inhabitants cannot be said to want music, such as it is." He found an indifferent inn at Bruges: "Their charges, however, deserve to be recorded as one instance of the extraordinary cheapness of such things in Flanders. I had on going in a glass of wine and water, and some bread. This, with my bed and breakfast the following morning, amounted to no more than the value of eighteen pence English."

On arrival at Calais, Bishop walked in the morning on the pier. Saw England! Felt more real pleasure at the sight than at any other I had witnessed long before; thought the hours were standing still till the time of the packet sailing—at length on board—wind against us, but the weather fine, and the prospect too delightful to admit of any circumstance diminishing its

pleasures ! In eight hours we landed, and so ends the Journal of a tour unmarked by scarcely an incident worth recording, or by occurrences of any interest than such as may perhaps be hereafter, on some solitary evening, felt by myself at reading the events of a journey comprising about a thousand miles, and which was undertaken in hopes of amusement, but which has answered but one end, that of convincing me that however England may be comparatively poor in the Arts to other countries, however she may not boast of so serene and settled a climate as France, she is rich enough in other respects to compensate fully for her wants !

There are two appendices to this Journal !

The night before leaving Paris I was present at the first performance of a new opera at the French Serious Opera. It was called "*Natalie ou la famille Russe.*" The plot bore some resemblance to our "*Exile,*" but the piece altogether was heavy and often unintelligible. The music, which was intended by the composer (M. Reicha) to be scientific and approaching to the sublime, was only pedantic and void of any expression whatever. The scenery, ballets, and dresses—the strictest in costumes I ever saw—deserved all the applause which an enthusiastic French audience could bestow on them ! But it is music we look for in an opera, and this being bad made the whole, at least to me, seem tedious and insipid ! Amongst other beautiful scenery was a Temple demolished by an earthquake, which had a fine effect. After the opera, the names of the author and composer were demanded by the audience. One of the principal singers (Lays) informed them that the author desired to remain anonymous. (It was the only mark of genius he had shown !) But that the composer was M. Reicha. (His vanity was equal to the pedantry and coldness he had evinced throughout his compositions !)

Bishop concluded with these afterthoughts :

Of music I must conclude with a remark or two, both as to its state in France and the observations I have made with regard to it in general. The best French composer of the present day undoubtedly is Boieldieu, and I think that with the advantage of a few years' residence in Italy he would become—as from the same means Mozart rose—the first dramatic composer of Europe. He already possesses great knowledge, fire, and genius, and has a soul for the expression of all the finer feelings, but, from the nature of the education he has received in music, though he feels what true sentiment is in music, he is inadequate to express it. This is evident from a view of all his writings, where the subject is placid or impassioned. But when it is grand, energetic, agitated, or wild, he gives it infinitely more force than does the Poet. Let his Poet speak of destruction, Boieldieu makes it even extermination ! If the Poet would express cold, Boieldieu will freeze you with the music he writes ! Of the rest, there are scarcely any other French composers worth naming, excepting Nicolo or Berton. Cherubini scarcely writes now, and Spontini never produced but one opera worth hearing ("*La Vestale,*") which they say he procured his friends to write for him, so little resemblance does it bear to all his other pieces.

AN APOLOGY FOR ADAPTATION.

IN 1817, at the request of the management of Covent Garden, Bishop adapted "Don Giovanni," which was produced under the title of "The Libertine" on May 30th. The previous month, on April 12th, this seventy-year-old work had been brought out in Italian at the King's, and had aroused considerable interest, thanks to the impersonation of Giuseppe Ambrogetti in the title role, Josephine Fodor as Zerlina, and Violante Camporese as Donna Anna. In those days there was no respect for copyright. Managers, if they could not forestall their rivals, were not above "besting" them by stealing (or imitating) their attractions, and playwrights and composers seemed to be in the same boat. Even Bishop was not averse to appropriating anything that took his fancy and, like Handel, transposing it to his own ends. It was the recognised morality of that and earlier epochs. In this "perversion" of the "Don" many of Mozart's numbers were varied, several pieces were omitted, dances by Mozart and Martini—as well as Bishop—were interpolated, as was also a duet from "The Magic Flute." For this maltreatment let Bishop be his own apologist:

By some I have been censured for introducing into our theatres operas by Rossini and Mozart. But my sole object in so doing was to improve the national taste for opera by rendering English audiences more familiar with truly dramatic music. Add to which, there was not at that time much disposition to give credit to the aspirations of native genius. Rossini's and Mozart's operas were then the fashion and deservedly admired by all, and I therefore considered that, by introducing some of their works, the seeds for a higher taste might be planted—the fruit of which at no distant time would be of advantage to our own composers. With regard to the result, I venture to believe that all persons who judge with candour will do me the justice to admit that my exertions at least led the way to a proper appreciation in the public for music of a more intellectual kind than was to be met

with in any English operas that were produced at about the commencement of the century. Within the last twenty years, several of our British composers have displayed a remarkable share of talent in the development of a more legitimate class of dramatic music than had been attempted to any great extent by their predecessors. For a time their labours were duly encouraged. Much more, however, would have emanated from them and likewise from other young native artists had there not been a want of proper opportunities for the exertion of their talents—had not the public patronage from various causes considerably decreased—and, above all, had England possessed a national institution for the proper encouragement of English musical drama. Of the want of such an establishment, of the national policy of its being instituted in order to give employment to well-known native artists, and to bring forth native genius now perhaps long dormant, there cannot be any reasonable doubt.

The attempt, however, was beset with difficulties. English dramatic singers were then scarce, and most of them were of very limited powers. They objected, nay, refused to sing Rossini's or Mozart's songs, giving as a reason that they were not likely to be "effective." Managers, too, were prejudiced, and it was decided by both parties that, if those operas were produced on the English stage, although their concerted pieces might remain, other songs must be composed for them. To those conditions I was forced to submit. To receive an instalment, seemed better than nothing! And I trusted that even that might be productive of good. But I now declare that it gave me pain to write those songs, and which only the nature of my engagement with the theatre would have obliged me to do—and that their having been inserted into Mozart's or Rossini's operas was contrary to my opinion and wholly against my will.

Bishop, having to earn his bread and cheese, had to consider not only the artists, but also the public for whom his employers were catering. We learn this from Planché. In 1823 "*Cortez*"—the opera containing that superb round "*Hark! 'tis the Indian drum*"—was brought out at Covent Garden. In his "*Recollections*" Planché referred to this work:

Such was the state of music in England that, when, in conjunction with Bishop, I made an attempt in my second opera, "*Cortez, or the Conquest of Mexico*," to introduce concerted pieces and a finale to the second act more in accordance with the rules of true operatic construction, it proved, in spite of all the charm of Bishop's melody, a signal failure. Ballads, duets, choruses and glees, provided they occupied no more than the fewest number of minutes possible, were all that the playgoing public of that day would endure. A dramatic situation in music was "*caviare to the general*," and inevitably received with cries of "*cut it out*" from the gallery and obstinate coughing or other significant signs of impatience from the pit.

“THE JOLLY BEGGARS.”

GEORGE THOMSON, “the friend of Burns,” was secretary to the Board of Trustees for the Encouragement of Arts and Manufactures in Scotland, an appointment which did not bring him a very large salary; but he was an enthusiast in furthering the cause of music and poetry. In introducing himself to Bishop at the beginning of 1817, he wrote from Edinburgh that he had “once the pleasure of passing an afternoon with you at Mr. Ballantyne’s,” and then came a request (“from my admiration of your talents”) to set to music “The Jolly Beggars,” a cantata written by Robert Burns. “I shall tell you frankly,” continued Thomson, “that I can get it done by an eminent composer abroad [this was Beethoven] for less than twenty guineas, but I have such a high opinion of your genius and taste, and am so anxious to open a correspondence with you, that I would be very happy to give you that sum.” Very dignified was Bishop’s reply, dated January 20th, 1817:

I feel honoured by your distinction of me, and gladly embrace the opportunity your offer affords of being placed by the side of such names as Haydn and Beethoven. But in regard to the terms you propose, I must confess I have a different feeling. There are seven pieces of music to be composed, for which you propose twenty guineas! Such a remuneration with me is quite out of the question. But if you think proper, the difference of our opinions in respect to pecuniary reward shall make no bar in the present case to my undertaking the work. I will, therefore, for the honour of the company I shall be in, and to commence an acquaintance with you, of which I shall ever feel proud, compose the ode you wish, and for remuneration (as a pecuniary one is not likely to be agreed on), if you think fit, I shall feel myself perfectly contented by your acknowledgment in a snuff-box, or anything else, of whatever value you may please.

Thomson answered this communication on January 27th:

I cannot express the delight with which I received your letter of the 20th, in which you have in the most kind and liberal manner con-



GEORGE THOMSON.

FROM A PORTRAIT BY SIR HENRY RAEBURN.

sented to compose music for the poem of Burns. And as you have so handsomely left it to me to compensate you by a present of my own choosing, I shall certainly endeavour to find the means of satisfying you. Chance threw a French article in my way to-day, which I hope you will like.

You will herewith receive the poem, which is unquestionably one of the most striking productions of our immortal Bard. It did not find a place in Dr. Currie's edition of the poet's works for this reason, that, as it originally stood there was one song, as well as some passages, that trespassed on decorum, though far less so than those frequent in Dryden, Sterne, Swift. . . . I have been happy to find that very slight alterations have been necessary to render the poem fit for the most fastidious reader.

Bishop got to work, and finished the composition in April. On May 6th he sent the following long letter to Thomson :—

MY DEAR SIR,—By this time you will, I should suppose, have received the manuscript copy of "The Jolly Beggars," which I have delivered to Mr. Preston by his desire to be forwarded to you. I am sorry I could not then inclose a letter to you on the subject, but now take the opportunity of writing relating to several points connected with it, which will be proper to state. In the first place, it will give me a sincere pleasure to know that you approve of the *tout ensemble*, as I assure you I have bestowed as much attention and labour on the work as I ever did on any work of the kind in the whole course of my musical career! I have done so equally from my respect for you, my admiration of the immortal Burns, and the ambition I feel for a name in Scotland! I believe you will find that, in regard to arrangement, I have set the poem according to the letter of your expressed wishes, and have, that you might at once have a view of it as it would appear when published, placed the parts intended for recitation only in their respective places, and I would not have you at all alarmed at the apparent bulk of the whole work, as it is written (for the sake of trial in its manuscript state) very widely, and I should think would come into but moderate compass when printed. I preferred (for the reason you proposed, viz., of making the entire work as much as possible my own) re-arranging those airs which have already been set by Haydn. The attempt will probably by many be thought a presumptive [*sic!* i.e., presumptuous] one, and not likely to give a very favorable impression in regard to my modesty. However, I have only done my best, and solely with the motive I have just stated; and if the endeavour fails, it will only serve as an additional proof to show how impossible it is to approach in excellence the works of that immortal master. The difficulty you will easily conceive must have been great in the extreme when I inform you that I had not only to aim at producing effect but also to avoid every harmony and conduct of parts in each air which had been before used by Haydn! The compass of the songs I think will be found suitable for almost any voices, and I have preferred writing the part intended for the tenor voice in the bass diff [*sic*] as you left it to my choice! Indeed I know of no substantial

reason why the tenor part in vocal music should ever be written but in its proper cliff, and it is some degree of disgrace to the musical knowledge of this country that it should be so ! However, if it must be, the bass cliff at least is preferable to the treble cliff for the transposition, as the notes at all events retain their position, whereas, if in the treble cliff, they cause a continual appearance of false harmonies, &c. In the finale, I have given a part to the soprano voice in the trio, instead of a solo, as I judged the words better suited to it as such. Throughout the work, I assure you that simplicity has been the principal study : not only in the melody and harmony, but also in the arrangement of the parts, as well for the vocal as the instrumental performers ; and if any part of the pianoforte accompaniment should seem to you more difficult for execution than that in Haydn's work, I do not think you need fear its being too much so for general performance, as I am convinced that music, as an art at least, is so considerably advanced during the last seven years ; there is no part of the accompaniment of this work that is not perfectly within the ability of any tolerable amateur of the present day. In the Introduction (which you requested might be prefixed) I have made an attempt to paint (musically) the situation of the parties concerned at the time of the commencement of the poem. The season of the year—the time of the evening—which I have expressed by the eight notes which begin the Introduction, signifying a bell striking eight o'clock ! The description of the Introduction you will be good enough to put in any words you please, should you not like those I have given. In the accompaniments of the songs, &c., you will perceive I have constantly retained the melody, so as to render them fit for the pianoforte even without the voice. The permission of Messrs. Goulding & Co. I have mentioned on the title page merely as a memorandum, but you will have the goodness to word it as you may think proper. The title I should wish verbatim, with your leave, as I have written it. The violin and violoncello accompaniments, though quite *ad libitum*, I think you will find add greatly to the effect of the whole. The time of the National Airs I have been obliged, in compliance with the character of the words, to change materially from that which is denoted in Haydn's arrangement. The precise degree of time to every piece is marked by reference to the Metronome, a small machine, the invention of a German named Maelzel, which has lately, and very deservedly, become extremely popular in London, as it has been some time past in Paris, Vienna, &c., and has the patronage of all the first composers of the present time on the Continent and here. But perhaps you are already acquainted with it.

I have only to add that I trust you will do me the favour and the justice, as soon as convenient, to procure the private performance of the work with every part, and in the completest way possible, that you may be enabled to judge of its full intention, and be assured that if my success is not equal to the merits of the poem that failure should not be imputed to any want of exertion. But however, I will not despond too soon, for I'll hope that you will be pleased with it ! And ever allow me to subscribe myself, dear Sir, Yours faithfully, HENRY R. BISHOP.

This letter was acknowledged by Thomson on May 29th :

I had great pleasure in receiving your most obliging letter of the 6th, and the music which you have composed for "The Jolly Beggars." I have had it performed several times, first with the pianoforte and the voices of my own family, and the other night by our best vocal professors, with the accompaniments, greatly to the delight of all of us. The music is admirably well adapted to the poetry. . . I feel most grateful to you for the pains you have evidently bestowed on the work, and I am now to beg your acceptance of the present herewith sent, a gold snuff box with Scottish jasper and agate, a suite of Scottish damask consisting of a table cloth and a dozen napkins of different patterns for which public premiums were adjudged to the manufacturers, and two pictures, the smallest one by Herz, and the other a view of Loch Awe and the ancient feudal castle of Kilchurn, in Argyleshire, by Ibbetson. And if these things prove as acceptable to you as "The Beggars" opera has been to me I shall be highly gratified.

Bishop did not hurry to thank Thomson for these miscellaneous gifts, for he did not reply until August 27th :

MY DEAR SIR,—From your having granted me my own most convenient time to answer your kind letter, perhaps you will not think an apology is necessary for the length of time which has elapsed, as otherwise it would be. I know not how sufficiently to express myself gratified by your account of the flattering reception my music to "The Jolly Beggars" has met with, and can only say that the approval of an Edinburgh audience is an adequate compensation for whatever trouble and labour I may have had in compleating [*sic*] the work. The rest of your letter I must answer according to the rotation of its various subjects ; and first, to thank you most sincerely for the very handsome present which you have sent me, each part of which has been admired by every one who has seen it with a degree of enthusiasm ! And at the dinner we, some time since, gave to the celebrated Talma, having the good fortune to be placed next to him, I had an opportunity of displaying the beautiful agate snuff box, which he declared was the handsomest box he had ever beheld—that it was superbe, magnifique ! ! Indeed, I know not which to admire most—the box, the pictures, or the damask ! I shall always treasure them as a most gratifying memento of "The Jolly Beggars," and ever remember the truly handsome manner in which they were sent—once more, therefore, permit me to thank you ! I regret that any part of the work should have been deemed objectionable, but feel happy that you have been kind enough candidly to point out not only its defects but those parts which do not accord with your taste. I have said defects because several of the objections you have made agree entirely with my own opinion, and I have accordingly substituted other passages, &c., as you will perceive by the MSS. which accompany this. The Tinker's Song, I am sorry to confess (as it is in some measure differing with yours) is rather a favourite of mine, and I would not willingly alter it altogether, though I have altered it in the most objectionable place, as you will see, and with pleasure, for I think the melody thereby becomes improved ; though I must beg leave to account for the construction of the passages you have alluded to, which I composed expressly to give some idea

of the Tinker's trade, viz., by the heavy monotonous hammering on one note ! And, as the poetry would plainly discover to the audience that it was a Tinker who sang, I thought the attempt tolerably safe ! But am quite satisfied with the alteration (which I hope will equally please you) so that the general construction of the song is not changed, which I take the leave you offer me not to do. In regard to its want of spirit and dash, a great deal must depend on the performers, who should give it a marked and brilliant character, without making it too quick. The concluding symphony of the Fiddler's Song I have changed ; and though I think the substitution quite as good as the original, yet it is perhaps not so appropriate, as my idea was to give Sir Violino a solo at the end of each verse, on his own proper instrument ! But you can take whichever you please. Those bars in the first symphony of the opening chorus which were thought too difficult I have simplified by making the essential parts of the harmony in large notes and writing the lower part in small notes, to be played a *piacere* ! This plan I think will be the best to suit all tastes. Your arguments for an alteration of the Introduction I can only answer by confessing that I do not quite agree with them ; for it appears to me that characteristic music, where it only attempts an imitation of such particulars in Nature as are imitated in all overtures and symphonies (without the audience being informed of it), is not less likely to please because the intention of the composer is unknown to the hearers, so that melody is not entirely disregarded in the composition : witness, for an instance, the finale to one of Haydn's symphonies, in which that immortal master gives an imitation of a dancing bear, &c., which imitation was only known to a few of Haydn's friends, and yet the music always delighted every hearer ! You will of course do me the justice to believe that I am far from wishing to place the trifle of mine in question by the side of the meanest work of Haydn's for the sake of a comparison, but it was the only answer I had to your arguments for an alteration of the Introduction ; as to your wishes that it should be altered—my answer is a most ready compliance, and you will therefore find it in a shape more adapted I think to the purpose you have mentioned, viz., a gay introduction to the subject of the poem. The burden of the Fiddler's Song I have arranged according to your wish for four voices, and hope it will prove effective. The accompaniments to that part have in consequence been changed. Your motive for the addition I entirely agree with. I have to thank you very much for the three volumes of Welsh airs. In regard to the mode in which you can mention Messrs. Goulding & Co.'s permission in the title, I think with you it will require some consideration. You will be however by far the best judge, and I am sure they will feel satisfied with whatever manner you may think proper to express it ! Perhaps a small line at the bottom of the title, or on the second plate, to this effect : " The music composed and adapted for Mr. Thomson by permission of Messrs. Goulding & Co." would answer the intent, but you will know best.

And now, my dear Sir, I have to bid you farewell, and beg you will always consider me, with the greatest esteem, Yours faithfully,
HENRY R. BISHOP.

P.S.—I should like to know that you have received this, and when you think it probable the cantata will be published.

On March 18th, 1825, Thomson wrote to Hallet intimating his desire to sell the copyright of the operetta, adding : " The songs and choruses, as you will see, extend to thirty printed pages. The composition of these cost me fifty guineas to Mr. Bishop, that is, the presents I sent him amounted to that sum."

The two men had further business transactions. Thomson, then an octogenarian, managed in May, 1841, to get Bishop to arrange three Scottish airs for him for the sum of six guineas, and a few weeks later, on July 14th, the cheery veteran made a further request :

MY DEAR SIR,—I got a poetical friend in Edinburgh [David Macbeth Moir] to write the subjoined verses for " God Save the Queen," which I think so good that I wish you to do me the favour of arranging the beautiful air " God Save the King " to be united with them, in order I may make it the finale to my National Melodies, Vol. 6, which is now nearly ready. In the multitude of your admirable vocalities I think it probable that " God Save the King " has already been symphonised and accompanied by you, so that it will not occupy much of your time to harmonise it for me. I would like it, if you think proper (not else) in the key of B, the highest note thus being F, and that you should give the first stanza as a solo, and then repeat it for three voices, two sopranos and a bass, or soprano, tenor, and bass, as you please. And as I have much pleasure in playing an accompaniment on the violin when I meet with two or three musical friends, it would be a gratification to them and me if you will have the goodness to add violin and violoncello parts to the pianoforte accompaniment. I cannot well express how much you would oblige me by a compliance with this petition, and as speedily as may be convenient for you. I entreat your acceptance of the two-guinea fee enclosed. And I remain, my dear Sir, Yours respectfully and truly, G. THOMSON.

The National Anthem was duly submitted, Bishop remarking that he had arranged it " as simple as possible," and the printed proof was eventually forwarded to the composer who, in his reply, on September 18th, criticised the lettering. One wonders if he knew that he was to be knighted the following year !

Oblige me by omitting the Esquire ! For, though courtesy may honour me with that title on the back of a letter, I do not think it should be printed to any work of mine. It has never yet pleased a Monarch of our Kingdom to make a poor musician either a Knight or Esquire, and I am not anxious, indeed am averse, to see my name " in print " with any other title beyond what may really belong to me.

THOMAS DIBDIN AND THOMAS MOORE.

"THE Illustrious Traveller" was a drama brought out at Covent Garden early in 1818, to which Bishop contributed incidental music, but, to quote the composer, "it was played but a few nights." In February came the opera "Zuma, or the Tree of Health," the story of which was written by Thomas Dibdin, who, in his "Reminiscences," quoted some of Thomas Harris's letters to him relating to the production. Here is one :

BELMONT,

Friday, November 7th.

MY DEAR SIR,—The many failures we have had this season make me the more anxious to secure from all danger your forthcoming piece, of which I have such high expectations, but much, as you well know, must depend on the quality of the music. Do pray tell me in what state is it now? I remember when I read the piece I thought there was scarcely enough of the vocal in it, and yet I know its great interest should not be overlaid with sing song. I wish much you would send me the piece in its present state, and, as I hope, with all the songs, &c., &c., completely finished, and if you could get me a few of the airs copied with the music for my daughter Fanny to play to me, I should like it much. How are you getting on with Braham? Does he work kindly with you? He is worth a hundred others. I presume you know you will have a very clever girl from the Liverpool theatre for the young Peruvian. Yours most truly, T. HARRIS.

In other letters, Harris suggested "annexations." "I remember a most beautiful air of Mazzinghi's in Cobb's 'Ramah Droog,' beginning 'Happy were my days'; it never failed to electrify the audience, and was a great support to the piece. If Braham, or rather Kitty [Stephens] had it, with appropriate words, its success would be certain." "If your music is not complete, you may find some most beautiful melodies in Arne's opera of 'Eliza.'"

But the opera was not a success. According to Dibdin :

"Zuma" came out, was much applauded, and much disapproved. The principal incident in the story depended greatly on the absence of a husband from the vice-regal court of Iberian Peru, but unfortunately for me, it was thought by the musical folks imperative on the husband to come an immense number of miles in three-quarters of an hour to sing an echo duet (which was rapturously encored) with his wife. . . . Had this piece appeared as I had originally written it, even at the Surrey I should, I think, have gained some credit by it ; as it was, I had some months of trouble, gained no ground with the public, and I believe, including copyright, I received less than £100.

In a preface to the published libretto, Dibdin had another dig at the manager :

To that Liberal public which has sanctioned so many of the Author's previous attempts, he ventures to say in defence of his intentions with regard to this Opera, that it has been so transformed, transposed, and altered in various ways through all its incidents and situations, for the sake no doubt of improved musical subjects, that it may not be improperly compared to the production of a provincial Scene-painter (Mr. Mate, of Margate), who, having commenced the representation of a Grove, was so assailed with hints, commands, and advice from every part of the theatre, that in consequence of unavoidable acquiescence with all, his intended Landscape became gradually metamorphosed into a Street.

Dimond's operatic farce, "December and May" came out in the spring. Bishop composed twelve numbers for this entertainment, which, he said, "completely failed, though deserving of a better fate." Only one of his songs was printed, and regarding it he made the humorous comment : " ' Rude was the gale and unkind was the billow ' was not altogether an inappropriate song to publish after the storm which the piece encountered the first night of its performance." The *Theatrical Inquisitor* mentioned that Dimond's play was "founded on a well-known comedy of Molière," that it had been "consigned to 'the tomb of the Capulets,' nor is it likely ever again to be disturbed. Of the music, which was by Bishop, we are happy to be able to speak in terms of unqualified praise ; it was effective and elegant, and although perhaps too frequently interspersed for a general audience, was by far the best part of the evening's performance."

In the autumn came an "adaptation" of Rossini's

“Barber of Seville,” John Fawcett utilising Colman’s “Spanish Barber” for the plot, while Terry wrote the poetry! Six songs and an overture were composed by Bishop for this production, which was given in two acts, and to quote his words, “the remainder of the music was adapted from Rossini. It was very successful.”

The question may have arisen as to what sort of an orchestra Bishop had under his control. In the British Museum are the actual contracts signed on September 3rd by him for the season of 1818–19, and the collection is of interest because it gives an idea of the composition of a theatre band of that period and of the wages paid nightly (with one exception) to the instrumentalists:

Violins: William Henry Kearns 14/-; Thomas Brown (principal 2nd), 8/4; Joseph Young, 6/8; John Woodcock, 6/8; Joel Bowden, 6/8; Thomas Watkins, 6/8; James Bowden, 6/8; George Wells 5/10; Robert Spencer (also to play the viola when required), 5/10; John Rost (also trumpet, bugle horn, or trombone), 5/10; George Henry Neighbour (also viola), 5/10; Henry Nicholson (also tabor and pipe), 5/10.

Violas: George Frederick Davis, 7/-; Matthew Simrock, 6/8.

Violoncellos: Charles Wodarch, 10/-; J. C. H. Hoffmann (also violin), 5/10.

Double Bass: Thomas Shillern (also viola), 5/10; James Sidebotham (also viola), 5/10.

Flute: Joseph Birch, 9/2.

Oboes: William Parke, 10/6; Samuel Underhill, 5/10.

Clarinet: George Hopkins (also violin), 5/10.

Bassoons: John Mackintosh, 14/-; Edmund Denman, 5/10.

French Horns: Frederick Shusler, 6/8; Cornelius Bryant, 5/10.

Trumpets: Thomas Wallis, 9/2 (with an additional 5/- per night when required to play the keyed bugle); John Polglaze, 5/10.

Trombone: Samuel Pritchard (also bugle horn), 5/-.

Kettle Drums: Thomas Chipp (also harp, and to tune the pianos of the theatre), 5/10.

Bells, Castanets, Tambourine, &c.: William Goodwin, £1 per week.

Some of these “gentlemen of the orchestra” won fame. Kearns, the principal violinist, then a boy of 14, obtained distinction as a composer. Parke, the oboist, is remembered to-day by his “Musical Memoirs.” The two bassoonists were distinguished players, John Mackintosh being one of the best instrumentalists of his generation.

Chipp, though 15 years of age, was a good harpist, and became the father of Dr. Edmund Chipp, the renowned organist.

Among the publishers who employed Bishop for what may be described as "hack" work was James Power, who for many years paid him an annuity of £125. Power was an Irishman who had settled in London, and among his publications was Moore's "Irish Melodies." Bishop assisted Moore to a considerable extent in these and other enterprises, but as will be seen from the extracts of letters given below the Irish poet did not care for the English composer to receive much credit for his collaboration. On June 9th, 1819, there is the following note in Moore's Diary :

Met Bishop by appointment at Power's, in order for him to look over the National Melodies I have done, and take my ideas as to their arrangement. This being our first time of working together I felt rather nervous, but he appears everything I could wish, intelligent, accommodating, and quick at understanding my wishes upon the subject. One thing flattered me a good deal. Among the airs I produced to him, I had stolen in one of my own, under the disguise of a Swedish air. It was the last I brought forward, and he had scarcely played two bars of it when he exclaimed "Delicious," and, when he finished it, said, "This is the sweetest air you have selected yet!" I could not help telling him the truth about it, and indeed I doubt very much whether I shall go on with the imposture by introducing it into the collection. If I do, I shall call it a "Moorish" air!

There is another mention of Bishop in the Diary—on September 15th, 1822 :

Dined at Forster's to meet Bishop. Some talk about music. Bishop said that Handel was the first who studied general effect, and brought his voices and instruments into masses, as a painter would call it; Mozart carried this to perfection; Haydn had not so much of it—too fond of finishing up bits to the injury of the whole.

Here are extracts from some of Moore's letters to Power :

May 1st, 1821 : I send you a National Melody which I think you will like, and pray keep Mr. Bishop's learning down as much as you can.

August 6th, 1821 : I inclose six National Melodies, almost all of which I think lucky ones; get Bishop to work.

November 27th, 1821: I inclose the last proofs. We certainly have no reason to complain of Bishop's display of his science this time.

July 8th, 1822: That air (which I had not the slightest idea was Bishop's) has been floating in my memory for many, many years.

August 2nd, 1822: Soon after I received your notification of Bishop's arrival I went in quest of him, and thinking Miss Stephens was a person most likely to know where he was I called there and left my address for him. Accordingly he came out here yesterday, and I find it is his intention to stay some time in the neighbourhood, though he talks of going "for a month's shooting with Kalkbrenner" about a hundred miles off. This I suppose however is only "a flourish of trumpets." I will try and keep him to his intention of doing the Nationals here.

August 5th, 1822: Bishop dined with us on Saturday to meet the Forsters, and we passed a very agreeable day of it.

January 2nd, 1824: I like some of Bishop's Greek work exceedingly. He has done Sappho's song very much as I wished it to be done, particularly the air part. The glee too of "The sky is bright" is very happily imagined, but I must have some talk with him about the symphony of it, which, to my ear, is not pleasing.

April 29th, 1824: All that Bishop can claim in the transaction will be "revised" or "corrected" by H. Bishop! According to the first title you wrote to the Spanish glee, I am excluded altogether from any share in the musical part, though the choice of the air, the alterations in it (often so great as to make the air my own), the suggestion of the harmony and accompaniments, and, in short, all that gives character and originality to the music proceeds from me. If you think Bishop's name placed prominently is likely to increase the attraction of the song, that is quite another thing, and I shall most heartily yield to it, because after all attraction is the great object, and I would not let any little vanity on my part interfere with it.

August 9th, 1824: I send you a song of my own on the Balaika subject, which I gave Bishop, and which he did not quite hit my fancy upon.

November 8th, 1824: I am happy to see by an extract in the Irish papers that the *Courier* has (I suppose with some reservation) praised the new number of the Irish Melodies very warmly. You will tell Bishop when you see him that I am perfectly satisfied with the way the symphonies and arrangements are done.

December 6th, 1824: You may tell him that I am quite charmed with his setting of "The two fountains." The words are not bad (for me), and he has caught the feeling of them most successfully. I would only suggest to his better judgment to leave out the imitative passage on the words "running side by side," which I own I don't like.

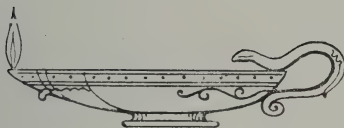
May 2nd, 1825: I send you a very slight sketch of my glee, as I am not able to write down what I mean. It is I think a very pretty thought, but my musical powers are not equal to the handling of it. Bishop would have made a fine thing of the words. If however he will give a few touches of harmony and some brilliant symphonies to express the flying away and returning of Spirits, I shall acknowledge them specially in the preface to the glee, and take that opportunity of saying what I think of his beau talent. Tell him this!

April 23rd, 1826 : Tell him too, when you see him that I never before had any idea of the beauty, the great beauty, of his music to my songs out of the Angels till I heard them sung while at Bath by his friend Miss Windsor, who is one of the most touching and intellectual singers I ever heard. Don't forget this.

November 27th, 1826 : I have, after some consideration, sketched out my idea of the Pyrrhic dance in a way I think Bishop cannot mistake. I wish I could feel as sanguine about this work as he does. We have done our best to make it elegant and creditable, but that it will be popular with a public that's going wild about "Cherry Ripe" is more than I can answer for.

March 23rd, 1827 : You see the *Times* gave us a little puff at last ; very good and flattering as far as the Poetry is concerned, but I wish that they had not said that the music was "chiefly" by Bishop—because in the first place it is not true, and in the next, because I fear, between ourselves, such an announcement will do us no good, Bishop having rather lost ground.

October 2nd, 1831 : You have here my attempt at setting "Guess, guess" for our Greek work. I have not been able to satisfy myself, but I think when Bishop and I meet we shall contrive to make something pretty out of it.



“THE MARRIAGE OF FIGARO.”

ANOTHER adaptation, this time “The Marriage of Figaro,” was brought out at Covent Garden in 1819, and won immediate success. Among the alterations to the original score were ten songs and six dances by Bishop, and the introduction of the character of the servant Fiorello from Rossini’s “Barber of Seville” to sing Almaviva’s music, as the actor impersonating the Count was not a vocalist! The opera was announced as “translated, altered, and arranged for representation by Henry R. Bishop.” There was a preface to the “book of words”:

Lord Bacon, in his Essay of Dispatch, has said that “Prefaces and passages and excusations, and other speeches of reference to the person, are very great wastes of time, and though they seem to proceed of modesty they are bravery.” And as many others may be of that opinion, I refrain from offering an explanation of the reasons that impelled me to undertake in this opera the responsibilities of an author as well as those of composer, &c., and will only state that one of the motives which induced me to hope for the ultimate success of the attempt was the desire I had to improve our national taste for music, by, at every opportunity, establishing the works of the immortal Mozart on the English stage. I have not the smallest ambition for literary fame, either as an author or a translator, but should any kind friend be inclined to attribute to me some portion of merit in bringing this opera forward, and will take the trouble to look through “The Follies of a Day,” Beaumarchais’ comedy, and the Italian opera “Le Nozze di Figaro,” they will perceive the difficulties I have had to surmount, and be enabled thereby only to estimate the labour of the work, and to judge how much or how little praise I deserve. The obstacles also that arose in adapting the music were innumerable! The reception however the opera has met with was at once gratifying and encouraging, has repaid every exertion, and forms a most important era in the musical history of this country. My warmest acknowledgements are due to the Proprietors for the liberality evinced in the production of this opera, to Mr. Fawcett [who impersonated Antonio, the Count’s gardener] for his fostering protection of it, his admirable arrangement of the stage business and scenic department, and his powerful aid in the music assigned to him; to Mrs. Dickons [the Countess] and Miss Stephens [Susanna] for their unremitting attentions and for the great exertion of their transcendent talents; to Mr. Liston [Figaro] for his valuable services both as an actor and a singer; and

to Mrs. Liston [Barbarina], Mr. Jones [Almaviva], Mr. Duruset [Fiorello], and Mr. Isaacs [Basil] for their services in the parts allotted to them. For the poetry of the opera I am indebted partly to a friend [Isaac Pocock], whose dramatic works have long since obtained and continue to receive the applause of the public, and partly to the kindness of a juvenile author [Louise Costello], both of whom merit my sincerest thanks, not only for the abilities they have displayed but for the patience they have shewn in the accomplishment of the task.
HENRY R. BISHOP.

One of the eulogistic criticisms of this production is to be found in the *Theatrical Inquisitor*, in the course of which are these remarks :

The chief object in this piece, and that which doubtless gave birth to the drama in its novel form, was the music of Mozart's "Nozze di Figaro," adapted to English words, and then introduced for the first time at a national theatre. In praise of this design it is impossible to say too much ; because wherever good taste, and perhaps it may be said good sense, prevails, it must be a subject for sincere admiration. Mr. Bishop, to whom the credit is due of bringing it before the public, performed his task in a manner much beyond the fairest expectation, considering the difficulties he had to encounter. The piece was given out for repetition amidst the loudest and most unanimous applause.

When Bishop was in Dublin the next year he revived his version of Mozart's opera, and the following criticism appeared in the *Evening Post* (August 17th, 1820) :

The Italian stage established for more than a century in England, produced by degrees if not musical taste among the people the affectation of such taste. The Italian airs became popular among the higher circles, and were quickly adapted—or an effort, often unsuccessful, made to adapt them to English words ; their passage from one stage to another was the natural and necessary consequence of fashion. Nothing however can more decidedly demonstrate the unfitness of our language, and the poverty of our native music, than those attempts. Not to go further back, perhaps it would be only sufficient to point the reader's attention to one of the operas, now the most fashionable and popular, "The Marriage of Figaro." Most of our readers know the fable is French, and selected from one of the best comedies on that truly comic stage, a play of the same name by Beaumarchais. With this play the British public has been acquainted for more than thirty years by the excellent translation of Holcroft, called "The Midnight Hour." The music is beautiful, because it contains some of the best and purest melodies in Italy. Yet we confess we have been on the whole disappointed. Whether the music did not naturally run with the language, or whether the language was incapable of conveying the music, the thing to our ears wanted assortment, admixture, and that complete identity which is the beau ideal of the music married to immortal verse. Indeed the verse as far as we could catch from the singers was a mere mortal concern. The truth is that no poet will

write for the opera, or rather for the musical composer, and the consequence is that the modern English opera is the most vapid and flimsy production of the modern stage.

In regard to the last sentence, it is of interest to read what Bishop himself had to say of the disadvantages under which composers were labouring :

In their employment as dramatic composers our English musicians have had many obstacles to contend with, not the least of which has been their often having had to furnish musical ideas for an ill-constructed drama on a subject possessing little or no interest, and with too commonly worthless poetry, devoid of imagination and sometimes of common-sense. Henry Lawes it is true had Milton to write for him, Purcell Dryden, and both Purcell and Arne were fortunate in having to set to music some of Shakespeare's admirable lyric poetry. In more modern times scarcely any of the great poets have written for the musical drama. Addison, although he wrote the poem of an opera (which however failed) was utterly insensible to music, as were also Pope and Johnson. Sheridan certainly has produced the most beautiful comedy with songs that our modern language can boast of, but it can only be classed among those numerous dramatic pieces which have been so frequently mistaken for operas.



ENTERPRISE AT THE ORATORIOS.

THE form of entertainment known as Oratorios was originated by the Fathers of the Oratory, "when to draw youth to Church they had hymns and sacred stories written in dialogue and set to music." But no such elevating idea prompted the managers of the patent theatres in the early part of the nineteenth century to offer Oratorios as an attraction when they were not permitted to give stage plays on January 30th (the anniversary of King Charles's martyrdom) during the whole of Lent, and on Whitsun Eve, for the programmes consisted of a curious mixture of sacred and secular songs with distinguished interpreters, and instrumental pieces, sufficiently miscellaneous to tempt large audiences. As one writer put it: "Sacred subjects were paraded before the vitiated ears of unappreciative audiences, garnished with secularities, with no higher motive than to recoup the exhausted treasuries of playhouses."

Some of the Oratorios directed by Bishop may be mentioned. At Covent Garden, on March 3rd, 1820, he introduced his cantata "The Battle of the Angels," a setting of passages from "Paradise Lost," composed for Braham, and selections from "Don Giovanni" and "Acis and Galatea." There came, on March 9th, 1821, the introduction of his triumphal ode in honour of the first anniversary of King George IV's accession, for which a band of 200 was engaged, including an orchestra of fourteen harps. This work evidently pleased Londoners, for it was repeated at five subsequent concerts, and the growing interest in it is proved by the box-office receipts; on March 16th the takings amounted to £262 12s. 6d.; on

March 31st, to £293 14s. ; on April 6th, to £411 8s. ; and on April 13th they rose to £584 2s. 6d. (By the way, the rent of Covent Garden for these entertainments was £50 a night.) At Drury Lane, on February 25th, 1825, Weber's cantata in celebration of the battle of Waterloo, "Kampf und Sieg," was given its first interpretation in this country ; on March 2nd at the same theatre came a selection from "Preciosa," not previously heard in England, when Bishop presided alternately at the piano and the organ, a single manual instrument of five octaves, with fourteen stops, and one and a half octaves of pedals. 1827 was a noteworthy year for the Oratorios, especially at Covent Garden. On January 30th, the programme opened with an "Ode to the memory of his most sincerely lamented Royal Highness the Duke of York and Albany, the music selected from a celebrated work composed by Cherubini, never performed in this country, and adapted to words written for the occasion by J. R. Planché." On March 14th, in memory of Weber, an elegy by Braham was sung, and the programme included songs from "Der Freischütz," and the German composer's 1812 cantata, "In Seiner Ordnung Schafft der Herr," for solo quartet, chorus, and orchestra.

On April 4th, 1827, Bishop brought forward at Covent Garden the first selection of "Fidelio" that had been heard in this country, a performance he repeated two days later at Drury Lane. An English adaptation had been prepared by Planché, and among the eleven numbers sung were the canon-quartet, Florestan's air at the opening of the second act, the concluding love duet, and the chorus of released prisoners and people. The soloists were Miss Paton, Miss Cawse, Mrs. W. Geesin, Miss Farrar, Braham, Atkins, Horncastle, Phillips, and Tinney. It is unfortunate that contemporary newspapers contained little or no

reference to this concert, though I found a short and critical paragraph in the *Star* :

The Oratorio at this theatre was very numerously and fashionably attended. The performance commenced with a selection from Beethoven's "Fidelio," which contained some very exquisite passages, but which has scarcely sufficient sweetness to suit an English taste.

Five days later came the formal announcement in the *Times* of the great man's death : " The German papers which arrived last night mentioned that the celebrated composer Beethoven died at Vienna on the 27th ult."

Another attractive Oratorio—a real one this time !—may be referred to. On February 23rd, 1831, there was a performance of " Messiah," with Mozart's additional accompaniments ; Bishop conducted, and Samuel Wesley was the organist. [Mozart's arrangement was given for the first time in England at Covent Garden, on March 29th, 1805.]

On February 23rd, 1833, the Oratorio at Covent Garden developed into a scenic representation of " The Israelites in Egypt, or the Passage of the Red Sea," with music by Handel and Rossini. The principal singers—Phillips impersonating Moses, and Seguin the Pharoah—and chorus were in more or less appropriate costume, and really acted the parts. This musical drama, however, was not allowed to be repeated, the Lord Chamberlain forbidding it on being appealed to by certain ecclesiastical authorities.

These hybrid entertainments were killed not long after by the formation of the Sacred Harmonic Society, in which Bishop, however, took no interest, though many of his compositions were bought for its library, now in the possession of the Royal College of Music.

THE FREEDOM OF DUBLIN.

BISHOP spent eight months of 1820 in Dublin, arriving there on January 20th, and up to the time of his departure, on October 5th, he was engaged at the Rotunda, which had been converted by Thomas Harris into a temporary Theatre Royal, while the Hawkins Street theatre was being built. Here he conducted numerous performances, presiding at the pianoforte. In the company he had included one of his pupils, Louise Greene, a soprano, who first appeared as Polly Peachum, in "The Beggar's Opera," but her stage career was short, as she retired on August 5th, when she had a benefit. (Shortly afterwards she married Paul Bedford, the actor, but she died in 1833, at the age of 32.) The entertainment that night included "a new medley overture performed for the first time, composed and arranged for the occasion by Mr. Bishop, and consisting principally of the most admired and popular national airs of Ireland."

On August 21st the freedom of the city was conferred on Bishop, who was described as "a merchant"—? of music. No reason is stated in the Corporation records for this distinction, but in those days this civic honour was bestowed rather indiscriminately. In 1818, for instance, the Rev. Roseingrave Macklin received it for his skill as a bagpiper! On March 12th, 1819, the Mayor of Cork obtained it because he was "a good Protestant"! The following month, on April 19th, Peter FitzGibbon Henekey was favoured "at the request of Alderman John Cash." Early in January, 1820, William R. Rainsford was honoured because he had married the



LOUISE GREENE.

daughter of an Alderman, and the following July several people received the freedom for their "attention to the Lord Mayor when in London." But Bishop certainly appreciated the compliment, and in the portrait of him painted by Thomas Foster he is seen holding the parchment scroll in his right hand.

When in Dublin Bishop associated himself with the Irish Musical Fund, and after his election as a "non-professional" member he paid an Irish guinea (£1 2s. 9d.) as his subscription. A Committee meeting was called on August 9th "to prepare a law for the prompt admission of Mr. Bishop and such other eminent visitors to this country as may wish to honour the Society by becoming members thereof," and the following resolution was carried unanimously :—

That foreigners or non-residents in this country may be proposed and ballotted for at any committee meeting called for that purpose without waiting for the time prescribed by the eighth rule of the Irish Musical Fund, and that as Mr. Bishop is about quitting this country he may be proposed and ballotted for at this meeting, as notice has been regularly served on the Committee. That this meeting was called with an intention of framing the above law that the Society might avail themselves of Mr. Bishop's liberal offer of presenting himself as a candidate for admission into this Society.

At a meeting of the Committee on August 12th Bishop made his first—and only—appearance. The minutes of August 16th record that he could not attend another owing to a engagement ; on September 4th it was resolved "That the thanks of the Irish Musical Fund are due to Mr. Bishop for his very polite letter to the Secretary apologising for his absence, and his very friendly communication of the interest he feels for the welfare of this Society by his kind promise to assist it in every manner." As the result of a ballot on January 8th, 1821, Bishop was elected President of the Society.

On May 17th, 1821, a petition to King George IV praying him to become Patron was adopted. On January

7th, 1822, the Secretary (John Bowden) was ordered to write to Bishop informing him that he had been re-elected President for another year, and "requesting a decisive answer as to the fate of the petition to his Majesty." On January 26th there was another committee meeting, when was read a letter from the Home Secretary acknowledging the receipt of the petition, and stating that "it had not been deemed expedient to advise His Majesty to comply with the prayer thereof." On March 24th the secretary reported that he had had a visit from the Duke of Leinster regretting that nothing could be done with the petition, but that should His Majesty again visit Ireland a successful application might be made, and he himself would present it! Bishop's name does not reappear in the records of the Society.



“MYNHEER VANDUNCK.”

AMONG Bishop's works for Covent Garden in 1820 were various numbers for the stage version of “The Antiquary,” among them the delightful song “Adored and Beauteous Isabel,” and for “Henri Quatre, or Paris in the Olden Time,” in which there were arrangements of melodies by Mozart and Paisiello, their introduction leading the *Morning Post* to remark that “the music displays more taste and elegance than originality.”

In 1821 his name was associated with Barry Cornwall's tragedy, “Mirandola,” the grim story of a son in love with his young stepmother, to whom he previously had been engaged, and of his death by his father's orders. Later came Reynolds's “Don John, or the Two Violettas,” with Kemble in the title role; in this there is the beautiful quartet “Now by Day's Retiring Lamp.”

One of the novelties staged in 1822 was George Colman's opera “The Law of Java,” which Bishop was successful in obtaining permission to dedicate to King George IV. The composer told a story about a once famous singer's debut in this work:

An opera which I had composed had gone through nearly all the rehearsals and was within only three or four days of making its appearance, when the proprietor of the theatre informed me that a young singer man had applied to him earnestly soliciting an engagement as a singer, and particularly requesting him that he might be allowed to make his first dramatic attempt in this very opera. The proprietor told him that it was impossible his request could be granted—that the theatre was already overburdened with engagements, and that above all there was no opportunity whatever for his being placed in the opera. The young man pleaded hard, said that if it was only a glee for him to take part in he would be contented, and begging that at least a trial might be made of his abilities, if only for one night. The proprietor, knowing the teacher of the young man, and confiding in his report of him, was inclined to relent, but

then there was no glee in the opera. What was to be done? I was told that if the poet would write the words, and I could compose the music in so very limited a time, that no further objection would be made. In short, the glee was completed, in which, by the way, I had written two bass solos, wishing to show the young man's voice to the best advantage in my power, though up to that moment I had neither seen nor heard him. On the morning of the performance of the opera the glee was rehearsed. Immediately, I had my doubts and feared a great mistake had been committed. In fact, in addition to his other defects the young man's voice was scarcely audible. I hoped it would be better at night. It was worse. And I was told the next day that it was very doubtful whether more than twenty persons in the theatre had heard him sing a single note. Of course, he was not allowed to appear again; he entreated, and offered to stay for only a few shillings a week. But the proprietor, however, told him that he would be much too dear at any price, and was inexorable. The glee which I have mentioned was "Mynheer Vandunck," and the young man of whom I have spoken was Mr. Henry Phillips, who now often laughs at, and heartily enjoys, the recollection of his first attempt at singing in the musical drama.

Phillips, in his "Musical and Personal Recollections," seems to have resented this story: "Dressed as a Dutchman, and seated at a round table on which were bottles and glasses, the curtain rose after the overture and our glee began. Its effect was nothing, and we usually walked off the stage without a round of applause." But "Mynheer Vandunck" is popular to-day, though it is doubtful if the name of Henry Phillips is remembered.

It was about this period in his career that Bishop started lecturing at the Scientific Institutions and Philosophical Societies then scattered about the country. The subject of these discourses, which were brightened with musical illustrations, varied from "The Origin and Progress of the Lyric Drama or Opera in the Seventeenth and Eighteenth Centuries" to "The Progress of English Vocal Melody." Perhaps the most popular of the series was that entitled "On the Music of His Own Times," which was in considerable request, especially after he had been knighted, this being a lecture in which he delighted his audiences with autobiographical reminiscences.

A THIRD CONTINENTAL TRIP.

IN the summer of 1822, Bishop went for another trip on the Continent, and again kept a record of his doings, this being his third, and last, diary. He left London on July 20th, slept at Dover, sailed in the Union steam packet at half-past eleven the following morning, reached Calais in three-and-a-half hours, and arrived in Paris on the 26th. Here are quotations from this day-book :

On the 27th July met with a truly excellent suite of apartments (an entresol) at No. 8, in the Rue Lepelletier, which I took by the week at the rate of 150 francs per month, linen and attendance included. This is assuredly, I think, the best mode of living in Paris. The apartments I now occupy are in the centre of the chief amusements, within a few doors of the French Opera. . . . In the evening went to the Theatre Feydeau (l'Opera Comique). A new opera was given (the first night of it) called "Nadir et Selim, ou les Deux Artistes," and with much success. Several of the airs are full of sweet melody and beautiful. The authors being demanded at the conclusion of the piece, Ponchard came forward and declared them to be—for the dialogue M. Justin and for the music M. Romagessi his first work. In this opera Ponchard had sung admirably, and a young man, whose name I did not know (Alexis Dupont) sang a delicious air at the commencement of the piece in a style beautifully chaste and impressive as I ever heard in my life. The opera was altogether greatly applauded, and though in some parts there is a want of originality and occasionally some commonplace ideas, on the whole it possesses great merit, and has decided marks of genius.

Monday, 29.—Hired a cabinet pianoforte at Pleyel's, for which I paid 25 francs per month, with liberty to keep it a week or fortnight only. It is of a pleasant tone and remarkably good touch, and altogether better than I expected to have found of that kind at Paris. In the evening went to the Académie Royale de Musique, the new theatre now in the Rue Lepelletier. The best places are the premières loges, for which I paid 7 francs 50 centimes. The performance commences at 7 o'clock. It is a superb theatre, and well lighted with gas. The performance was "Aladin, ou la lampe merveilleuse" [an opera by Nicolo Isouard]. Splendid scenery, decorations and surprising changes, but just as bad a style of singing and as cold and insipid music as ever. There was no other piece performed, and "Aladin" was insufferably tedious.

Thursday, August 1st.—At Galignani's, Rue Vivienne ; read English and other newspapers. Bought very good tea at an American's in the Rue St. Marc (called the English Tea Warehouse !) ; also excellent sherry at five francs per bottle.

August 2nd.—In the evening at the Opéra Comique, " Adolphe et Clara," music by Dalayrac—not very good, tame and void of interest—and " Les deux Journées," of Cherubini. This was a great treat. Notwithstanding all the ideas I had proved of the effect of this splendid production it far surpassed them. It is truly, from the first note to the last, a masterly work, full of feeling, character, and all the genius which so exclusively belongs to Cherubini. I really regretted the falling of the curtain, and could have wished it either of twice the length or that (as was ordered of " Don Giovanni " by, I think it was, the Elector of Bavaria) the whole should be acted over again !

August 4th.—In the morning called on T. Moore at Passy. In the evening at Feydeau, " La Bergère Chatelaine " and " Euphrosine et Coradin," music by Mehul. The style of this music is somewhat ancient, but at the commencement of the second act there is a duet producing the most magnificent and appalling effects I ever heard on any stage ! It was likewise exquisitely sung by Huet and Mlle. Paul.

August 5th.—At the Gymnase Dramatique in the evening. This is one of the best-arranged theatres in Paris (as a minor theatre), and if it was better lighted and painted would be beautiful. The performance was a vaudeville called " Les eaux du Mont d'Or," and an " op ra féerie " called " La petite lampe merveilleuse." This was a sort of burlesque on " Aladin " at the Grand Opera, and in which a little girl named Leontine Fay played the part of Aladin with wonderful genius and talent.

Tuesday, August 6th.—At the Ambigu-Comique. The pieces were " Jean de Calais " and " L'Inconnu," an interesting and clever melodrama.

August 8th.—Camille Pleyel dined with me.

August 9th-13th.—This week at the Académie Royale de Musique. The opéra of " Les Bayaderes," music by Catel, and a ballet called " Clari," by M. Milon, music by Kreutzer. This ballet is one of the most interesting I ever saw ; the music is excellent, and the piece was remarkably well acted.

Friday, 16th.—At the Académie Royale de Musique. The opera of " Les Danaïdes," music by Salieri. Last scene remarkably fine.

Friday, 23rd.—Evening at the Théâtre Français ; " Scylla." Talma acted the part of Scylla.

Monday, 26th.—This day dined at the Café de Paris on the Boulevard. It is very good, but dear. This evening packing and preparing for the journey of to-morrow.

Wednesday, 28th.—Left Fontainebleau at 10 o'clock ; reached Montargis at three. Met Kalkbrenner, and proceeded on to his house (which is about a quarter of a mile before you enter Noyent) through one of the heaviest storms of rain I remember in my life. K's estate is delightfully situated, the house very good and well contrived. The air here is delicious. Indeed, it is, for one who is fond of the sports of the field, a perfect Paradise !

Thursday, 29th.—The weather still being very bad, did not go out much. Music nearly the whole of the day and evening.

Friday, 30th.—Took the field at half-past ten, and had a charming day's sport. Shot till four o'clock. Killed partridges, red-legged and common quails, hares, and snipes. Evening, music.

Saturday, 31st.—Rabbit shooting in the woods. It was not very successful.

Monday, September 2nd.—A most excellent day's shooting. The birds were more plentiful than I ever remember to have seen them. Weather remarkably fine.

Wednesday, September 4th.—Very good day's sport at about five miles beyond Noyent on the estate of Baron Dacosta.

Saturday, September 7th.—Arrived at Paris at six o'clock.

September 14th.—T. Moore dined with me. At the Italian Opera : "Le Nozze di Figaro."

September 17th.—At the Italian Opera : "Elizabetta" [by Rossini].

September 18th.—At the French Opera ; a new grand ballet called "Alfred le Grand."

Thursday, September 19th.—Left Paris at half-past ten in the morning.

Sunday, 22nd.—Arrived at Calais.

Monday, 23rd.—Sailed in a Ramsgate steam vessel from Calais at about three o'clock, and arrived at Ramsgate after a passage of five hours and twenty minutes.

Tuesday, 24th.—Left Ramsgate. Came through Dover and arrived at Canterbury.

Wednesday, 25th.—Left Canterbury, and arrived at eight o'clock in the evening in London. Deus Gratias !



THE ROYAL ACADEMY OF MUSIC.

It was mainly through the influence of certain members of the Philharmonic Society—one of them being Bishop—that the Royal Academy of Music was established in 1823 at 4, Tenterden Street, Hanover Square, a house which had been the town residence of the Earls of Carnarvon. It was originally stated that “the first object in the education of the students will consist in a strict attention to their religious and moral instruction; next, the study of their own and the Italian language, writing, and arithmetic; and their general instruction in the various branches of music, particularly in the art of singing, and in the study of the pianoforte and organ, of harmony, and of composition.” The Academy was opened on March 24th with Dr. Crotch as Principal and Nicholas Bochsa as General Secretary; Bishop was one of the professors of harmony and composition, though this appointment seems to have been of an honorary character, for he gave little or no instruction. As a matter of fact, Bishop was not fond of teaching, for he did not possess the necessary patience, and during his long career he had few pupils. The following were among them: Louise Greene (Mrs. Paul Bedford), George Rodwell, Frank Cuisset (who won fame as an organist in Coventry and Birmingham), Walter Bond Gilbert (who emigrated to New York, where he distinguished himself as an organist and composer), Thomas Edward Spinney, Eliza Large (Mrs. Henry Chatfield), Anne Thornton (Mrs. Foord), and his two wives.

The Academy in its early years, though founded by Lord Burghersh and many notable folk with the best intentions, does not appear to have had much success.



DR. WILLIAM CROTCH.
FROM THE PORTRAIT BY DERBY.

Firstly, the finances were in a bad state ; it was difficult to get money for the professorial and general equipment of the institution, and the government would not help.

Then came the Bochsas scandal ; he was suspended in February, 1826, in consequence of unpleasant rumours, which were confirmed by the publication in the *Times* of the following announcement in the Paris *Moniteur*, of his forgeries :

The Court of Assize at Paris, on February 17th, 1818, condemned in contumacy Nicholas Bochsas, composer of music and harp player, whose disappearance about a year ago it will be recollected made so scandalous a noise. He was accused :

1. Of having on the 26th of last September committed the crime of private forgery by counterfeiting, or causing to be counterfeited, a bond for 4,000 francs, and by signing it with the forged signatures of Berton, Mchul, Nicolo, and Boieldieu.

2. Of having on the 13th October, 1816, committed a private forgery by counterfeiting a resolution and receipt of the committee of the shareholders of the Théâtre Feydeau, and by signing them with a forged signature Rezacourt.

3. Of having on the 20th January, 1817, committed a private forgery by counterfeiting a resolution of the shareholders of the Théâtre Feydeau with the same forged signature.

4. Of having on the 1st March, 1817, committed a commercial forgery by fabricating a bill of exchange for 16,500 francs, and signing it with the forged signatures Despermont, Perregaux, Lafitte and Company, and Berton.

5. Of having on the 9th March, 1817, committed a private forgery by counterfeiting an invoice of musical instruments and a bond of 14,000 francs, and signing them with the forged signature of Pozzo di Borgo.

6. Of having on the 11th March, 1817, committed the crime of private forgery by fabricating three bonds for different sums, and signing them with the forged signatures Comte Chabrol and Pinquerlin.

7. Of having on the 11th March, 1817, committed a private forgery by fabricating two bonds, one for 10,000 francs, the other for 5,000 francs, upon the funds of the English Legation, and by signing them with the forged signatures Stuart, Armaury, and Wells.

8. Of having knowingly made use of all these forged documents.

Besides these forgeries Bochsas appears to have fabricated many others, particularly bonds bearing the forged signatures of M. le Comte de Cazes and of Lord Wellington.

The Court pronounced him guilty of all these private and commercial forgeries, and condemned him to twelve years of forced labour, to be branded with the letters T.F., to be fined 4,000 francs, &c.

It seems strange that this swindler-musician, who also committed bigamy—the Amy Wilson scandal—was

not arrested when he came to London, if only for obtaining money from the English Legation in Paris. But he was allowed to go his own sweet way in this country, while his first wife, *née* Georgette Ducrest, retired to Bordeaux.

On May 4th, 1824, Bochsa was gazetted a bankrupt and eventually "satisfied" his London creditors by paying them 7d. in the £.

The Directors and Committee, on April 26th, 1827, resolved: "That Mr. Bochsa's suspension from all connexion whatever with the Royal Academy of Music be confirmed and promulgated."

But the wily harpist, through the influence of the Prince of Wales, found another job, that of supervising the musical department at Her Majesty's during the last year of John Ebers' management, and he was retained for some of Laporte's seasons, currying favour by cutting down the salaries of the English instrumentalists, a proceeding which led to the publication in 1829 of the pamphlet: "An explanation of the differences existing between the manager of the Italian Opera and the non-conforming members of the late orchestra." Bishop apparently sympathised with Bochsa; at all events they played at concerts together both in London and the provinces, the public caring nothing about the past history of the man. One day the prosaic Bishop had a great awakening. Bochsa who was fifty years of age, succeeded in fascinating Mrs. Bishop, then 29, and she ran away with him!

The second big trouble in the early years of the Academy was due to the Principal. Crotch was discovered kissing a pretty student who had worked out a harmony exercise! The following resolution, adopted on December 8th, 1831, was conveyed to him: "The Committee having received a report of the manner in which the harmony



NICHOLAS BOCHSA.
FROM THE PORTRAIT BY KNIEHABEN.

lessons in the female department were conducted by Dr. Crotch, which was extremely unsatisfactory, they resolved that his future attendance on the female students should henceforth be dispensed with." Crotch retired to Taunton !

Afterwards came the historic controversy with George Macfarren, who was charged with " inculcating the heretical notions of Dr. Day," and a formal letter was addressed to him directing him to abstain from so doing. As he declined, his services were dispensed with. Meanwhile Bishop, John Goss, Charles Lucas, and Sterndale Bennett were appointed to examine and report on Day's theory, and " unanimously decided that they could not recommend the work as an authority for the study of harmony because after a long and careful investigation they found it to contain theories opposed to the acknowledged and received opinions of the first masters." Macfarren was recalled in 1851, and in 1875 became Principal !



“ HOME, SWEET HOME.”

One of the pieces admired by Bishop during his last trip to Paris was Rudolpho Kreutzer's three act ballet pantomime, “ Clari, or the Promise of Marriage,” “ one of the most interesting I ever saw !” He had gone to the Opera with John Howard Payne, a dramatist and actor whom he knew through frequent association in London.

Payne was then living in Paris, where he earned a livelihood by adapting French plays for the English stage. The son of a New York schoolmaster, he was born at 33, Pearl Street on June 9th, 1791. In his young days in America, he won fame as an actor, dramatic critic, poet and playwright ! As a matter of fact, he was the first American actor to impersonate Hamlet ; he played the part when he was seventeen at the Park Theatre, shortly after his debut there as Young Norval in “ Douglas,” and one critic regarded this Shakespearian adventure “ as immature and as amateur as it was premature !” The youngster, then called “ the favourite child of Thespis,” came to England in 1813, making his first appearance at Drury Lane, on June 4th, in “ Douglas ” ; in this country, he had a varied career, and for a brief period was manager of Sadlers Wells Theatre. In the summer of 1832, he returned to the United States ; and ten years later was appointed American consul at Tunis, a post he held for three years. He was re-appointed to it in May, 1851, and died the following year, on April 9th, being buried there. On June 9th, 1883, his remains were re-interred in Oak Cemetery, Washington.

Before Bishop had arrived in Paris, Payne had witnessed “ Clari,” then a comparative novelty, having

NEVER ACTED.

Theatre Royal, Covent-Garden.

This present THURSDAY, May 8. 1823.
Will be produced a NEW OPERA in three acts, called

CLARI;

OR, The MAID of MILAN.

The OVERTURE and MUSIC, with the exception of the National Airs, entirely New, and composed by Mr. BISHOP.

The Scenery painted by Mess. Pugh, Grimes, T. Ormer, W. Grimes, Hodgins, and their associates.
The Dresses by Mr. Palmer & Miss Eggar.

The Duke Vivaldi, Mr. ABBOTT.
Rolamo, a Farmer, (Father of Clari) Mr. FAWCETT.
Jocoso, Valet to the Duke, Mr. PEARMAN.
Clandio, Mr. PYNE.
Nicolo, Mr. J. ISAACS.
Geronio, Mr. KEELEY.
Nimpedo, Mr. MEADOWS.
Pietro, Mr. GOULDEN, Giulio, Mr. TINNEY.
Page to the Duke, Master LONGHURST.
Clari, Miss M. TREE.
Fidalma, (her Mother) Mrs. VINING.
Vespina, Miss LOVE.
Ninetta, Miss HALLANDE.

Parents of the Duke, Mess. Compion, Dumbleton, G-edge, Goulden, Lay, Norris, G. Pyne, Tait, Searis, Webb.
Meds. Anpleton, Barnet, Donn, E. Dunn, Gifford, Grimaldi, H-sey, Hudson, Purkin.
Villagers, Mess. Ryalls, Austin, Collett, Grist, Heath, Hillman, Sutton, Vedy.
Meds. Boden, Clipp, Loria, Sotter, Tansley, Vedy, Vial, Webb.

Characters in

THE EPISODE.

Nobleman, Mr. BAKER, Pelgerino, a Farmer, Mr. CHAPMAN.
Guido, Servant of the Nobleman, Mr. COLLET.
Wife of Pelgerino, Mrs. PEARCE, Leoda, Miss BEAUMONT.

In the course of the Opera, the following *Scenes*:

ANTE-CHAMBER in the DUKE'S CASSINO. - Grieve.

Apartment in Ditto. - Pugh.

Garden of Ditto, with a temporary Theatre. - W. Grieve.

Village in Switzerland, with the Glaciers. - Grieve.

Outside of the Cassino. - T. Grieve

ITALIAN VILLAGE, with distant VIEW of MILAN. - Grieve.

The FARM-HOUSE of ROLAMO.

Books of the Songs to be had in the Theatre, price 10d.
After which will be performed (for the 12th time) a NEW FARCE, called

THE DUEL;

Or, MY TWO NEPHEWS.

Sir Pryer Oldencourt, Mr. W. FARREN.

Augustus Buoyant, Mr. JONES.

Lieut. Henry Buoyant, Mr. BAKER, Tourniquet, Mr. CHAPMAN.

Mr. Rumfit, Mr. KEELEY, O'Manley, Mr. CONNOR, Skylark, Mr. YATES.

Silverhead, Mr. BLANCHARD.

Barbottle, Mr. COMER, Snooks, Mr. ATKINS, Hopkins, Mr. LEY.

Harriet Seymour, Miss LOVE.

Rebecca, Miss GREEN, Mrs. Barbottle, Mrs. PEARCE.

† The NEW FARCE is published, and may be had in the Theatre, and of Mr. Murray, no. 49, Pall-mall.

NO ORDERS CAN BE ADMITTED.

THE PUBLIC ARE RESPECTFULLY INFORMED THAT

Miss JONES's 2d performance of Rosalind was received with universal applause by a most brilliant audience, and that Shakespeare's Comedy of AS YOU LIKE IT will speedily be repeated.

The Vision of the Sun; or the Orphan of Peru

will be repeated on Monday.

On Tuesday, for the Benefit of Mr. MACKEAD, will be revived Shakespeare's Comedy of The MERCHANT OF VENICE—with a Piece in one act, called MATRIMONY, and the Burlesque of MIDAS.

On Wednesday, for the Benefit of Miss PATON, the Comedy of The BELLE'S STRATAGEM, and the Opera of The BARBER of SEVILLE. Rosina, Miss PATON.

In consequence of the increasing demand for Places, Shakespeare's Comedy of MUCH ADO ABOUT NOTHING will be repeated On Thursday.

W. KEYNOLDS & DENNIS, Printers, Station-Printer & Co. London.

THE FIRST-NIGHT'S PLAYBILL OF "CLARI."

been produced on June 19th, 1820 ; and he had already adapted the story for a drama which had been staged by Watkyns Burroughs at the Surrey Theatre. Bishop suggested that the drama should be re-set for an opera for Covent Garden, but Payne knew that the management was not reliable. Here is a letter he wrote to Bishop, dated October 1st, 1822 :—

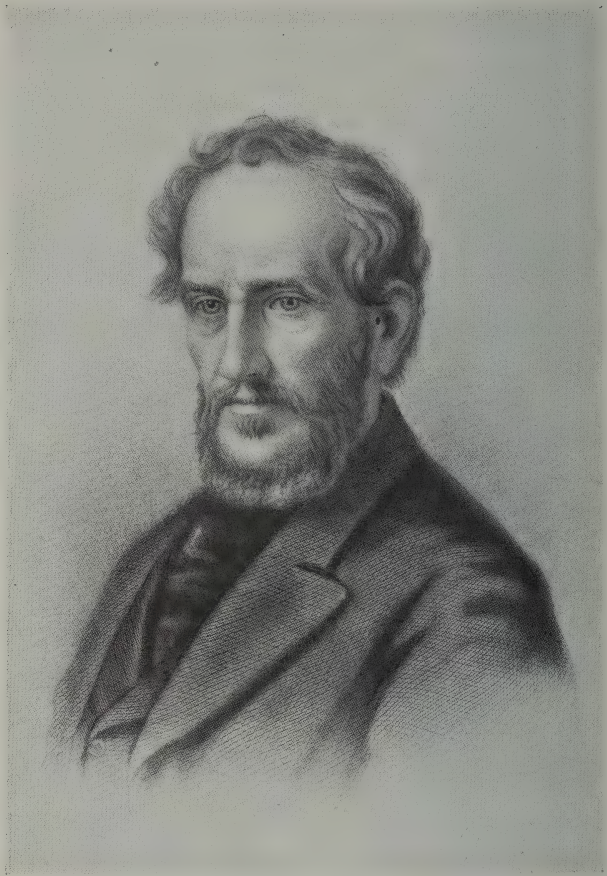
MY DEAR SIR,—I have at last secured a long letter from Mr. Burroughs, in which it appears we have been at cross purposes about “Clari,” which has been produced by him with great success as “Angioletta.” Mr. Burroughs seems desirous of retaining it, but is willing to give it up if the relinquishment on his part can be of any real advantage to me ; and it would be inconsiderate in me to disoblige him without obliging others or myself. I have desired Mr. Burroughs to confer with you upon the subject ; or, if you should be in that quarter, perhaps it would not be amiss to give him a call. It seems to have made a hit at the Surrey, but I do not think a night or two there can possibly injure it for any other audience. You will admit that it would be folly for me to make any other arrangement upon the subject than the one I now hint at. You will see what the drama is, and if I can gain anything by the transfer let it be made. If not, it would be absurd to remove it from the course of actual success, to be sent back after slumbering for three or four weeks in a Manager’s desk with an assurance that “no time has been lost in reading the piece, but the Managers regret to return it as not calculated to succeed in representation.” . . . Believe me, dear Sir, Yours very truly, J. H. PAYNE.

Bishop satisfactorily arranged matters with Kemble, and instructed Payne to prepare “Clari” for him. In October 5th came a letter from Paris, in which the adapter said :—

I cannot express to you how deeply I feel your kindness relative to my interests at Covent Garden Theatre. The only way I can ever acknowledge it will be to endeavour to frame such a piece as may furnish your talent with fitting opportunities. That is not an easy matter, but eventually I feel certain of doing it.

There is further correspondence between the two. In one letter we learn that Payne received £250 for the stage rights of “Clari” and two other plays. From another, dated February 12th, 1823, may be quoted the following paragraphs :—

I have sent off Clari by the diligence on Sunday morning. You will find I have done what I could to improve by your suggestions. . . .



JOHN HOWARD PAYNE.
FROM A PORTRAIT BY BRADY.

I have given the Prince three songs. I do not see where more music could have been got in anywhere without overloading the piece. In the songs I have endeavoured to give as much variety as possible. There was not time enough to have polished them as highly as I could have wished. . . . I would have written very largely about the acting of Clari, but I fear Miss M. Tree would have deemed it impertinent. . . . I hope you make memoranda of the expenses you have been at in postage, &c., on account of what I have sent to the theatre through you. If the Treasury has not paid it, I shall think you do me great injustice if you deny me the opportunity of preventing my correspondence from becoming a tax upon anything but your patience.

The story of the opera is suggested in a *Times* notice of the first performance at Covent Garden, on May 8th, 1823 :—

An Italian nobleman seduces a young peasant girl from her parents under promise of marriage, and conveys her to his chateau. She urges him to perform his promise, and he in his turn entreats her to remain with him on his own terms. She disdains these offers and escapes to her parental roof, where she is sought by her noble suitor, who tenders his hand, and is of course accepted.

These simple materials are wrought into three acts, with the addition of several artifices not to gain but to fill up time. First, a play is acted before the unhappy fugitive, in which a misery parallel to her own is exhibited at full length; the father and mother, with their daughter, who duteously gathers a rose for each, the whole plan of elopement, and the subsequent distress—not in dumb show as on the French stage, but in words fairly and seriously drawn out, as if one such tale were not enough for an evening; then the escape of Lady Clari is all acted before the audience, to the mode of letting herself down from the window, and is prefaced by a long scene in which the waiting maid sings herself to sleep. But the expedient used to prolong the third act is most distressing, being the longest, and we hope least, natural scene of parental obduracy and filial wretchedness on the stage. The heroine returns, and is well received by her mother, but they are afraid that her old father, who talks in a style of metaphor above his or any station, will spurn her from him, and therefore she is introduced as another man's child who has offended in a similar way, and whom he is requested to console. After much entreaty he consents to undertake the office, and performs it by describing the agonies of her father, till the girl can bear it no longer, and discovers herself to him in shrieks and tears. He casts her off, and provokingly refuses to own her, when in rushes the Duke, declares she is innocent, and that he will marry her; she is immediately restored to favour, and he is received as the benefactor of the family.

We do not very well understand the morality or the pathos of this scene, but it concluded the piece and was greatly applauded.

On the first night William Fawcett impersonated the heavy father Rolamo, a farmer; Mary Vining represented

SICILIAN

Larghetto, sostenuto; ed affettuoso

PIANO

Soave, e legatissimo.

p

f *ten.* *f*

p *legato*

To the home of my childhood in sor-row I came, And I fond-ly expected to

find_ it the same - Full of sun-shine and joy; as I thought it to be, In the

THE "SICILIAN" AIR COMPOSED BY BISHOP

days when the world was all sun-shine to me: Those scenes were un-al-ter'd by

time, and I stood Looking down on the vil-lage half hid_ by the wood, That

hap-py a-bode, where I used to possess A Fa-ther's affection, a Mother's ca - res.

ON WHICH "HOME, SWEET HOME" WAS FOUND

the mother Fidalma ; William Abbott was the bold bad Duke Vivaldi ; William Pearman, his valet Jocosó (with a capital song describing a play), in love with the waiting-maid Vespina, a part sustained by Emma Sarah Love ; John Alexander Longhurst was the Duke's page ; and Maria Tree was the heroine, to whom, of course, was allotted the song that made the piece.

" Home, sweet home " has a little history. Two years before " Clari " was staged, Bishop was engaged in providing " symphonies and accompaniments " for the first volume of Goulding's " Melodies of Various Nations." Wanting a Sicilian air, and not knowing where to find one, he composed music for Thomas Bayly's poem, " To the home of my childhood in sorrow I came," and this melody (with a curious introduction) was duly published as being sung in Sicily ! Later, he had to confess that it was his own composition. When dropped into the opera, with Payne's words, it became " Home, sweet home." Being fond of the air—which certainly is fascinating, expressive and clean-cut—he did not fail to knock it into the heads of the audience by frequent repetition in choruses and " melos." He also introduced it into several later operas, one of which bore the title of the song !

No fewer than 100,000 copies of the music were sold during the first year, but Bishop was only paid £20 for his share of the immortal work ! Happily, he received a reward from an unexpected source ; the glee, " Sleep, gentle lady," cut out of the entertainment after the second performance, achieved immense popularity.

In the theatre, on the first night, was James Kenney, the dramatist, and here is a letter he wrote to Payne, referring to the audience :—

DEAR PAYNE,—You will probably know before opening this that " Clari " has had perfect success. There was no opposition, and



MARIA TREE.
THE FIRST SINGER OF "HOME, SWEET HOME."

it stands fair for a run. As early as the first act I saw handkerchiefs employed upon the bright eyes in the Dress boxes, and Tom Mill, who supped with us at Lambs, says Mrs. Charles Kemble wept torrents. Mrs. Lamb was with me in a party with Fanny Kelly, Dick Peake, &c. It would have been better in two acts, the drawback being length and monotony, but its importance is perhaps increased as it is, and may enable us to get a better price for the copyright. Charles [Kemble] says he has paid for the alterations, and it is wholly at your disposal. I desired Mill, the copyist, to inquire for a purchaser, and promised him a guinea if he succeeded, and I am now going to Simpkin & Marshals. Miller was near me and seemed disposed to buy, but wished to hear what was offered by others. . . .—Yours very sincerely, J. KENNEY.

John Miller, the Fleet Street publisher, eventually did buy the copyright for £50; and Kenney, in communicating this transaction to Payne, said "We all think you are well off, times considered!"

For many years, "Clari, the Maid of Milan,"* held the London stage, and it was also popular in the provinces where it was "mutilated" in order to add to its attractiveness! For instance, at the Adelphi, Edinburgh, on June 11th, 1834, one of the miscellaneous items introduced was Bishop's "Bid me discourse," which was sung by Jane Coveney in the role of the page. "Clari" was given "by command of the Queen" at a gala at Drury Lane, on April 24th, 1845, with Elizabeth Rainforth in the title role. Seven months after the Covent Garden production the opera was staged, on November 12th, 1823, in New York, at the Park Theatre, with Mrs. Holman (Mrs. C. W. Sandford) as the heroine. It is in New York City that the manuscript of the famous song is now museumed, for it is the prized possession of an American amateur who bought it in London in 1884.

* It was licensed by John Larpent on April 24, under the title of "Clari, or the Milanese Peasant Girl."

WEBER AND ROSSINI.

1824 saw the close of Bishop's thirteen years' engagement at Covent Garden, his retirement being due to the management refusing to increase his salary! But before he left the old theatre he brought forward "The Native Land," in which he introduced selections from Rossini, Boieldieu and Zingarelli. The libretto was based on the same story as Rossini's "Tancredi," and the principal singer was Mary Paton, who "sang a plaintive air by Bishop, accompanied on the harp by herself." She represented Clymante, and with Maria Tree, who was in male attire as Cælio, she danced a waltz to the music of "Isabel," a then popular song, which had been included in the entertainment at the wish of the Duke of Wellington!

At Drury Lane he started his association with Robert Elliston by writing additional numbers for George Soane's version of "Der Freischutz," a production which proved sufficiently attractive for fifty performances to be given.

"Tolerably successful," declared Bishop, "was the first opera I wrote for Drury Lane theatre on my engagement there as Composer and Director of the Music." This was "The Fall of Algiers." Among the incidental "melos" he wrote for another piece, the romantic drama, "Faustus" was an animated glee for huntsmen, "There's a storm in the whistling blast," while the "selected" overture was that to "Euryanthe!" In this entertainment, Henry Wallack was the Faust, who after seducing Adine (Kitty Stephens) falls in love with her cousin Rosolia (Miss Paton); eventually, he kills the King of Naples, and succeeds to his throne!

Early in 1826, Planché suggested to the proprietors of Vauxhall Gardens, Richard Hughes and Frederick Gye (M.P. for Chippenham, 1826-31, and father of the Gye of Covent Garden), that Bishop should be appointed "Director and Composer," in succession to Tom Cooke, the terms "to be inserted by himself, with full power to engage the first vocal and instrumental talent in the country." He remained at Vauxhall for eight years, but failed to revive the popularity of the resort. However, during this time, at the open-air concerts, he introduced several noteworthy glees and songs, the most famous of the latter being "My pretty Jane," which was first sung in 1830 by George Robinson. In his "Life," Fitzball makes the assertion that "Bishop thought nothing of the melody of 'My pretty Jane.' I do not believe he would have consented to its being sung, but in a moment of necessity, when no other new song could be supplied for Robinson."

On April 29th, 1826, Bishop's "fairly opera," "Aladdin," which he dedicated "To my Mother" and in which Kitty Stephens sustained the title role, was brought out at Drury Lane, the work being commissioned by Elliston, in order to out-do Weber's "Oberon," then staged at Covent Garden. Tom Cooke, then leader of the "Lane" orchestra, met Braham in Bow Street and asked him how "Oberon" was going. "Magnificently," said the great tenor, "it will run to the day of Judgment!" "My dear fellow," quietly rejoined Cooke, "that's nothing; ours has run five nights afterwards!"

Weber wrote to his wife on the eve of the production of the Drury Lane opera: "To-morrow is the first performance of my so-called rival's opera, 'Aladdin.' I am very curious to hear it. Bishop is certainly a man of talent, but without any originality or invention. I wish him the best success. We all have room in the world."

After the opening representation, the kind-hearted German sent the following letter to his wife :—

Yesterday was a most interesting day to me. It was that of the production of my so-called rival's opera "Aladdin." Places were difficult to obtain, but a Proprietor kindly offered me his box. Scarce had I entered the box when the whole house rose and greeted me with the greatest enthusiasm. This in a strange theatre and on such an evening gave me the truest evidence of the nation's love, and effected me more than all. . . . The opera lasted well from 7 to half-past 11. That is enough to kill the audience and the work. The applause at first was very great. Bishop had the same reception as myself; the overture encored, as well as the first romance of Aladdin. But the applause gradually became fainter, and I am sorry to say justly so, for it is a small weak affair, which can scarcely claim the pretence of an opera. A very pretty hunting chorus was actually hissed, and in the pit they began whistling that from "Der Freischütz"! Bishop was not called, and the opera may be considered a failure. The story, however, was very badly treated, and was full of long uninteresting scenes.

Of his fourth visit to Paris, in the summer of 1828, Bishop kept no record, beyond the fact that he had met Rossini. Conversation turned upon the opera, "La Figlia dell'aria," which Ebers had commissioned Rossini to compose for the King's Theatre, in 1824. "With regard to the opera which he was engaged to write in England, it is too true that it never made its appearance," wrote Bishop. "But although some of his friendly critics have asserted that he did not complete it, and others, more malicious, expressed their belief that amid all the allurements of his flattering reception in this country he had not written a single note of it, Rossini himself declared to me that, with the exception of one or two pieces of but little importance, he had not only completed that very opera during his engagement in England, but that the original manuscript was then in London, where I have since ascertained it still, up to this moment, remains." Where is that manuscript?

This trip to the French capital was made in order to hear Rossini's "William Tell," then a novelty at the Opéra; he heard this work several times, and made many notes,

which, of course, came in useful when an English version was required at Drury Lane two years later—with four extra numbers by Bishop—the libretto being adapted by Planché.

But just before its production under the title of “Hofer, or the Tell of the Tyrol,” came an adaptation of “La Gazza Ladra.” All of Rossini’s music was used; the extra pieces which Bishop had composed (and which were published) were laid aside at the final rehearsals. “Ninetta,” as the opera was called, was dedicated to Mary Ann Paton, who sustained the title role. (She married Lord William Lennox, and afterwards divorced him.) Here is the dedicatory preface:

MADAM,—In dedicating the following opera to your Ladyship, I am actuated by sentiments of friendship and esteem, and by the opportunity afforded me of paying a willing tribute, of the highest admiration, to your Ladyship’s superior talents. The great and highly merited success which, in the present instance, has crowned the exertion of those talents, is a gratifying proof that a truly English audience is capable of appreciating the value of intellectual acquirement, combined with musical knowledge, and leaves me but to add that I am, with the sincerest regard, Your Ladyship’s most obedient servant, HENRY R. BISHOP.

Parkes, the oboe player, made an historic criticism about “Ninetta”: “In this piece there is no novelty but the name.”

An interesting though pathetic letter by Bishop to George Bartley, the stage manager of Covent Garden Theatre, may here be printed. It is marked “Private,” and bears no address:

January 27th, 1830.

MY DEAR SIR,—As briefly as possible I will state the object of my at present addressing you. Never yet, through all my long career of exertions in the service of Covent Garden Theatre (and I hope I may add, in most instances successful exertions) have I asked a favour of that Theatre. Thank God, I did not need it, but a variety of circumstances, needless to detail to you, have brought me to a dilemma, in which I stand actually and immediately in need of the sum of £50. It has cost me much sacrifice of feeling, as you will readily believe, to bring myself to make this application, which I now do through you to Mr. Kemble and the other Proprietors, and



MARY ANN PATON.

the only reason of my not addressing Mr. Kemble himself is that I have judged the circumstances I am about to mention, attendant on my application, being better known to you, you might have the kindness to explain them, and more favourably for me than I could state them to him by this means.

It will naturally occur to you to ask what sort of reason I could give for requesting the gift of £50 from Covent Garden Theatre? When I gave the dialogue of the opera "Ninetta," about to be produced at the Theatre, to the Proprietors, it was at a time when the Theatre was under an engagement with me to pay me £30 certain for the first night's performance and £5 per night afterwards. I had then purchased the score of the music, which, with two other compressed scores (as they are termed) necessary to be used in my arrangement of the music, and other expenses, had cost me £10. The poetry of the opera I had employed another person to write at a certain expense to myself of £20. Nevertheless, that engagement I have stated I had with the Theatre I waived and gave the Proprietors (at a moment when others were making gifts, &c., to the Theatre), free of expense to them. But from what source did I hope that my sacrifice of time and labour and money would be in any way returned to me? Why, from that source which by the arrangements made after the rehearsal of yesterday, in your room, is now entirely cut off from me! I mean the profit likely to accrue from my own music in that opera. That music is now taken away, and the chance of its profit to me destroyed. I do not complain of this, but, under such circumstances, and the dilemma in which I am placed, and made known to me only last night (which will be more fully stated to you by the friend, Mr. Martin, who brings you this), perhaps it is not unreasonable in me to ask for assistance from the Theatre to which I have devoted so much time; and for which I have exerted myself to the utmost of my power. That assistance it will be explained to you, would be unavailable unless bestowed immediately, and though I do not demand anything of the kind, I should hope that some consideration will be had for the situation in which I am placed, and which nothing but its urgency, and the absence of any other resource, would have tempted me to make known to you and the Proprietors, or to have asked that aid which alone can extricate me from it. With many apologies for giving you this trouble, Believe me (in haste), my dear Sir, Very sincerely yours, HENRY R. BISHOP.

On June 10th, 1831, Mrs. Bishop died. The following month Bishop married Anna Riviere!

THE CAREER OF ANNA BISHOP.

ANNA RIVIERE was the eldest daughter of Daniel Valentine Riviere, a descendant of a Bordeaux family that came to London and settled in Soho as gold and silver workers at the revocation of the Edict of Nantes. He was a drawing master, blessed with five daughters and seven sons. One of the youngest children, Fanny, who married the architect, Charles H. Smith, published privately, in 1890, when she was 87, her "Wanderings of My Memory," and in these pages she described the home of this family :

My first 21 years at 8, Cirencester Place, Fitzroy Square, now the commonest of streets, but then filled with professional people, artists, musicians, and engravers, good, well-built commodious houses, with most insanitary backs ; consumption was very prevalent, but no one attributed it to unhealthy dwellings ; it was not at all a crowded part, for houses were scarce at that time towards the north-west. . . . From Portland Place, all were fields to Primrose Hill, over which, with their gates and stiles, it formed a pleasant walk until the Park was laid out and named Regents, after George IV's regency, which ended in 1820.

The front drawing room of the Riviere's house was reserved for music, and the back room was kept as a studio, where Mrs. Smith painted miniatures, among them "a large one" of the mother of Bishop : "she was then living in Great Portland Street, a stout, remarkable looking little lady of the old school."

We were a large family, pretty well all educated, when teachers and schools of art were nothing like so numerous as they are now, when the drawing master started on foot at an early hour to walk some miles to his classes, with a heavy portfolio under his arm. In this way, my father trudged for a number of years to great Campden House, Kensington, which was a large ladies' school, when lead pencils were sold at one shilling each, and other materials proportionally dear. His remuneration must have been dear also, I suspect, as he earned all the money it cost to keep and educate us. Our dinners—one o'clock—no father present except on Sundays—were chiefly family puddings



ANNA RIVIERE.

FROM A MINIATURE BY HER SISTER, MRS. C. H. SMITH.

eaten before the meat—large joints—and home-brewed beer, a brewer coming twice a year to fill so many 18-gallon casks. No fancy breakfasts or suppers, plain bread and butter, and bread and cheese, the age of the children determining the transition from bread-and-milk to tea, to sugar, and to suppers! I have also a vivid recollection of a certain basin and spoon, which came out of the cupboard about spring-time, and which we cordially wished had contained treacle without the brimstone! I specially mention these things because they perhaps had something to do with our being strong and healthy, both in mind and body, none dying under 70, except those of the consumptive period.

Our mother was an active, clever woman; father, courteous in manner, in consequence of his professional calling, but he was not what is styled "a man of the world"; his pleasure was to come home to his family, and in summer evenings play the flute in his dressing gown and slippers, or in the winter read biography and history, and on Sundays to church with his boys and girls, two and two, in procession before him and his wife. We never had an allowance for dress, as girls now generally have in order to pave the way for future judicious management, but I don't know that we suffered in after life for not having the practise of spending money; our mother provided everything, and was no doubt occasionally subject to a little pressure on our part, poor thing, when we became old enough to have wishes of our own. She made all our frocks, and took the greatest pride in dressing us in the neatest and best manner, carefully looking after our clothes that we should not leave them untidily about. She would have been in ecstasies had she possessed a sewing machine.

Such was the early home life of Anna Riviere, who was born on January 9th, 1810. At the outset, her artistic abilities proved that she had an ear for music and after preliminary training from her mother she had piano lessons from Moscheles and singing lessons from Bishop. On June 12th, 1824, she was elected a foundation student at the Royal Academy of Music, and that she made good progress is evidenced by the fact that in the midsummer of the following year she won a pencil-case as a prize for composition! Four years later, on June 11th, 1828, she was selected to sing at a students' concert given at St. James's Palace, in the presence of the king.

She remained at the Academy until her marriage to Bishop (who was her senior by 23 years) on July 9th, 1831, this being solemnised at Marylebone Church, and among the witnesses were her father, Charles Pegler (a brother-in-law), Charles Renaud, her sisters Fanny and Louise, and

the bridegroom's sister Fanny Goode. There were three children of the marriage—Rose, born February 4th, 1833, and Augustus Henry and Johanna Louise (twins), November 9th, 1837. The elder daughter married John Wakeford. Augustus for a time was private secretary to Jenny Lind; then he sailed to New York to conduct a wine merchant's business, and after a residence there of eight years he died at 205, West 11th Street, in 1877, and was buried in the "village" cemetery of Red Hook, Dutchess County. The second daughter married a gallant sailor, Captain Henry Condron, of the Inman Line, and she died in Liverpool, September 25th, 1875.

Just prior to her marriage, Anna made her debut in public at a concert of Ancient Music at the "New Rooms," Hanover Square, on April 20th, 1831, for which she was paid a fee of £5. (She was engaged every year at these aristocratic entertainments up to May 30th, 1838.)

Engagements soon began to flow in, especially from the provinces, where amateurs were anxious to see and hear the bride of the popular London composer. Husband and wife, however, appear to have been extravagant in their tastes, and the large income they jointly were making was spent as soon as earned; sometimes before. Indeed, Mrs. Bishop had occasionally to write for help to Charles Lonsdale, who looked after the finances of the Ancient Concerts. Here is one appeal:

2, Torrington Square,
Friday, May 17th, 1833.

DEAR SIR,—It gives me considerable regret to trouble you again this season on a similar subject as in the last, but an extremely urgent and unexpected occasion induces me to ask if it would be possible I could be obliged by having the salary already due to me from the Ancient Concerts, viz., £50, some time during this day, or is it necessary for me for that purpose to apply to any one of the Directors? Will you have the goodness to acquaint me? I beg to assure the Directors that nothing whatever but an event which is of the very utmost importance to me could have led me thus to trouble them and yourself and

for which I hope they will accept my apologies. Your kind and immediate attention to this will greatly oblige, dear Sir, Yours most obediently, ANN BISHOP.

Her request was immediately complied with, for on the letter there is this memorandum by Lonsdale: "£50 sent by Ld. Burghersh, May 17th, 1833." A fortnight later, on May 30th, she acknowledged the compliment by singing the polacca from his lordship's opera "*Lo Scompiglio teatrale*," at Charles Salaman's orchestral concert in the "King's Concert Rooms," Hanover Square.

On March 28th, 1834, she was the soprano in the first performance in England of Cherubini's Requiem in C minor, given at Thomas Alsager's residence, 26, Queen's Square, Bloomsbury. She figured in the programme of Fanny Kelly's farewell benefit at Drury Lane, on June 8th, 1835, singing "*Auld Robin Gray*." In 1836, she sang at the festival in Westminster Abbey; this was in June, and in September she was one of the stars at the York festival. She also was one of the semi-chorus of pupils of the Academy selected (with a fee of three guineas) to sing at the Coronation ceremony in 1838.

It was in 1838 that she seems to have come under the influence of the harpist Bochsa, whom she first had met at the Academy. Probably she grew to like him on the various tours she made with him and her husband. Perhaps he offered her a little more respect and sympathy than did the composer, because we know that Bishop had an awkward temper and sometimes made her sing when she physically was unfit. And yet it seems strange that a woman so carefully brought up should have become fascinated by a man who had an unsavoury reputation as a forger and a bigamist.

On April 12th and 23rd, 1839, she (with Bochsa) gave "dramatic concerts"—what we should call operatic recitals—at the Queen's Theatre, Dublin, and then jour-

eyed to Edinburgh, where she made her debut on May 28th at the Adelphi Theatre, and in the *Scotsman* the following mention was made of her interpretation of Romeo's death scene in Zingarelli's opera: it "was given with a pathos that drew tears from many whose ignorance of the language showed that it was the actress not merely the vocalist affected them." On July 5th, she sang at Bochsa's "dramatic morning concert" on the stage of Her Majesty's, London, when Fanny Persiani, Pauline Garcia, Rubini, Mario, Tamburini, and Lablache were the stars. The *Morning Post* thus referred to her:

The chief novelty of the morning was Mrs. H. Bishop's acting and singing in character, first the recitative "O Patria" and the cavatina "Di tanti palpiti" in the costume of Tancredi, and in the second part the aria "Di piacer" in the character of Ninetta from "La Gazza Ladra." In all these she sang delightfully, with richness, polish, and purity of expression. In the delivery of her beautiful cadenzas she seemed to have borrowed all the delicacies of Bochsa's harp effects.

Four weeks later, one Saturday night, she left husband, children, and home in Albion Street, Hyde Park, and went off with the elderly Bochsa to Hamburg. From that time to his death, she took no further interest in Bishop beyond occasionally singing his "Home, sweet home"; even when he was knighted she continued to call herself Madame Anna Bishop.

She now started those journeys round the world that won her the renown of being the most travelled vocalist of her generation—the only country she did not visit was France, and this for the very good reason that Bochsa would have been arrested had he gone there.

From Hamburg she went to Copenhagen, and left in January, 1840, for Stockholm. At Upsala, after a farewell concert, some 300 students assembled and escorted her carriage to the hotel where she was residing, afterwards serenading her. In May she reached Petrograd, where she remained twelve months concertising. In Moscow

she sang the music of Alice in "Robert the Devil," using the Russian language.

In June, 1841, Madame Bishop proceeded to Nijny Novgorod, and from thence to Kasan, the capital of Tartary, where no artist had before ventured. During her stay she was entertained at the Governor's palace, and two of his aides-de-camp were told off to assist her in the arrangements of her concerts, at which she sang, in the Tartar language, the national airs of this country.

After touring Germany and Austria, she went to Italy in the summer of 1843, and after singing in Venice, Florence and Rome, she was engaged for 27 months at the San Carlo, Naples, where she appeared 327 times, Bochsà conducting, her repertoire then consisting of 24 operas, among them being Rossini's "Otello," Bellini's "Beatrice di Tenda," and "Sonnambula," Donizetti's "Elisir d'Amore," Mercadante's "Il Vascello di Gama," and Pacini's "Fidanzata Corsa." Here she was heard by Clara Novello, who, in her "Reminiscences," remarked: "One evening we went to a gala performance at San Carlo (Anna Bishop singing), illuminated 'a giorno,' and the Court in full Court dresses. This consisted, for the ladies, of crimson velvet trimmed with gold, making them look like so many chorus singers!" By way of Switzerland she was back in England in 1846, and on October 8 sang at Drury Lane in Balfe's "Maid of Artois"; there was a notice of this revival in the *Morning Post*:

Madame Anna Bishop, after a lengthened and prosperous career as prima donna in the great capitals of Europe, made her debut last night as Isoline in Balfe's opera of "The Maid of Artois." This lady has rare qualifications for the stage, a soprano voice of excellent quality, unerring intonation, facile execution, artistic feeling, and, what is uncommon even amongst the best vocalists, perfect musical accent. Her register extends from E flat on the first line to D flat in alt. She is of the middle size and symmetrically formed—her eyes are large, lustrous, and full of fire—her actions free, graceful and dramatic. We welcome Madame Bishop as a rich addition to the English lyrical drama.

On November 9th she sang in Louis Lavenu's opera "Loretta, a Tale of Seville," the libretto of which happily forgotten work was by the "poet" Bunn. In the New Year she went to Dublin, where she resided from February to the end of May.

She sailed to America in the summer of 1847, and was first heard in New York on July 12th at a private reception held in her honour, and later in concerts with Bochsa. By a coincidence she achieved no great success on that visit, not even during an opera season at the old Broadway Theatre in December, when she introduced "Linda di Chamounix" in English (December 16th), "La Sonnambula," also in English (December 18th), and "The Maid of Artois" (December 21st). So she went off to fulfil engagements in Mexico, Havana, and California, and returned to New York in the autumn of 1850, to assist at the opening of the newly-built Tripler Hall on October 17th. Her popularity increased, and numerous concerts followed—among them "Sacred," "Sunday," and "Promenade"—which kept her busy until Christmas. On November 1st, 1852, she produced at Niblo's Garden, for the first time in America, Flotow's "Martha"; Bochsa directed the seven performances—all given in English. We next hear of her in February, 1854, singing in San Francisco, and on April 30th, a Sunday, she appeared in "Norma." The *Pioneer Magazine* printed critical remarks about her :

An opportunity for which the public had long been looking was at last presented to hear this artist in opera ; and, in addition, to compare her with Katherine Hayes in the same character, while yet the representation of the latter was fresh in mind. . . . In the recitative preceding the aria "Casta diva," Bishop was eminently superior to Hayes. Her notes rang out full and strong like a clarion. As the prayer rises with the enthusiasm of the priestess, the subdued energy which was manifest in the swelling notes, told to great advantage. It was this that was lacking in Kate Hayes' rendering of the same part, and which is necessary to give full effect to those passages of the air that are soft,

low, and sweet, like the rising of the evening breeze. Still, the whole aria as given by Bishop was not perfect. There were some passages in it which could have been sung better. In the action, however, there was something that elicited decided approbation. Instead of waltzing down to the front of the stage at once, Madame Bishop stepped to the side, and, turning towards the full orb of the moon, stood for a moment gazing upon it wrapped in contemplation ; then slowly turned, walked down the stage, stopped, and as she reverently raised her eyes the prayer came gently gushing forth, as though from the depths of her soul. . . . In pronouncing upon the merits of Anna Bishop, we should say that she excels most in the expression of the sublime. Kate Hayes excels in expressing the simply beautiful. . . . In the heavier operas, Anna Bishop would be the more successful ; in the lighter, Kate Hayes. The deficiency in Madame Bishop's voice is the weakness of the lower register ; while on the other hand her upper notes are unsurpassed in strength and purity of tone.

In 1855, Madame Bishop left San Francisco for Australia, arriving in Sydney in December. Here Bochsa died from dropsy on January 6th, 1856. From Adelaide she journeyed to Chili, the Argentine and Brazil, and then returned to New York, where, in 1858, she married Martin Schultz, a diamond merchant. (Sir Henry Bishop had been dead three years.) On September 4th she landed in England, remaining here twelve months ; she sang to the Philharmonic Society on May 2nd, 1859. Then she went back to the United States, and on January 7th, 1860, appeared before the Philharmonic Society of New York, her selections being Mendelssohn's " *Infelice* " and Schubert's " *Ave Maria*." In November and December she sang in Italian the role of Princess Eudossia in Halevy's " *La Juive*," of which there were numerous representations at the Academy of Music, and the following February, at a season of English Opera at Niblo's Garden, she sang Linda and Arline (" *The Bohemian Girl* "). On March 21st she was the principal Singing Witch in the historic performance of " *Macbeth*," organised by Charlotte Cushman at the Academy for the American Dramatic Fund, when Edwin Booth was the Macbeth, Cushman the Lady Macbeth, Charles Fisher the Macduff, and C. Kemble Mason the Duncan.

Various tours followed. Louis Gottschalk was playing in Boston, on March 11th, 1864, and recorded in his "Notes of a Pianist":

Madame Anna Bishop also gives a concert this evening. She is at least fifty years old, but, thanks to her name, illustrious by her first husband, the composer of "Home sweet home," and also to the great popularity she enjoys in the United States, which she has acquired by singing English ballads, she still succeeds in making good receipts. Her voice is yet agreeable, and she uses it with art.

In 1865 she revisited Mexico, and from New York "set sail" for California on September 1st, renewing there her successes in opera.

On February 18th, 1866, she sailed in the Bremen barque *Libelle* (Captain Tobias) from Honolulu for Hong Kong, and was shipwrecked. Here is her story of this adventure:

Fourteen days passed without special incident when at nine o'clock in the evening the barque struck on a coral island. Unaware of their true position, the captain concluded to attempt no landing until morning, and a restless night was passed by the frightened passengers. Morning dawned at last, amid the roar of breakers and mutter of surf beating and washing the deck, and the situation in all its hideous detail forced itself upon the comprehension of the wet and weary thirty on board. A brief inspection located the coral reef as Wake Island, situated in latitude 19.25 North, longitude 166.20 East. One boat was lost during the night.

In the morning a landing was effected without accident, the two remaining boats being safely got ashore. The party now found themselves marooned on a low uninhabited island about three miles in length, the only vegetation of which consisted of a few tufts of stunted trees, with no provisions except a few bags of California flour (damaged) washed ashore by the surf, a few kegs of angelica wine of the California vintage, and a barrel of beef. The remainder of the cargo, consisting of one hundred thousand dollars in Mexican dollars and one thousand flasks of quicksilver, was abandoned for the present. After a breakfast of beef, seasoned with impromptu cakes, the party made a survey of the island, and, realising the alarming fact that it was destitute of water, proceeded to erect a rude cabin for cookery and dormitory purposes. Rations of angelica, in lieu of water, were dealt out, and in the course of the day, a semi-habitable hut of rather limited proportions had been completed; the party supped on the breakfast bill of fare, and the ladies retired to the hut, the men sleeping in the open air. The morning breakfast presented an addition to the bill of fare in the form of a species of sea fowl, so tame as to be easily caught, and fish.

On March 6th the party employed themselves digging for water, the want of which was beginning to be severely felt, but without success, though excavations of considerable depth were made. A



ANNA BISHOP.

FROM A NEW YORK PHOTOGRAPH.

whole day having been passed in fruitless digging, the men threw themselves down after supper on the second evening and dreamed of water, only to wake up on the morrow and find none. The next day after breakfast a small allowance of angelica was served out to the men, and digging was commenced again, with as little success as before. The fifth morning dawned, the party having slept little on account of intolerable thirst, and it was obvious that something must be done. A council was called, and it was decided to board the wreck, and see if a tank remained intact. Happily, one containing about two hundred gallons was found safe, and after three hours' engineering was got shore. The specie was also exhumed from the locker and taken to the hut. The men having been served with a pint of water apiece, Mr. Schultz was appointed to deal out that allowance daily, and a detail was commissioned to dig a pit and bury the specie. The following day the digging for water was repeated, the question whether the castaways should wait to be taken off or attempt the sea in open boats depending upon its success. The day closed as fruitless of results as had its predecessors, and it was resolved to abandon all further attempts and prepare for the worst. The supply could not last many days—relief except by accident was improbable—and the alternative remained to prepare for a voyage or risk the prospect of dying that more horrible death than starvation, death from sheer thirst.

The two boats were rigged with lug sails, and the captain began prospecting for an inlet undisturbed by the breakers whence to put to sea with a minimum of risk. After a day's survey of the coast a suitable inlet was found on the leeward shore, and the work of transporting the boats was begun, with the result of settling them safely in the harbour. The provisions (a barrel of beef and an allowance of flour, with a quantity of dried fish) were divided and placed on board, as also the water, and on the morning of the 21st day the party embarked, Capt. Tobias, with eight men, taking the smaller boat, and the mate, with Madame Bishop, her husband, and the remainder of the party, taking the larger one.

Preparations completed, the two frail craft stood out to sea, steering for the Ladrone Islands, 1,400 miles distant, with the calculation of accomplishing it, wind and weather favouring, in fifteen days. A couple of days out the smaller boat was lost sight of, and probably foundered. On the 13th day, April 8th, the party sighted Guam, one of the Ladrone Islands, and effected a landing. The Governor, a Spanish gentleman, received them with kindness, as also did the natives and the seven or eight Spaniards constituting the ruling class. Three months later a Spanish schooner was ordered to Wake Island for the buried specie, the mate of the *Libelle* accompanying as guide, and this having been taken possession of by the Governor, the remainder of the party were sent to Manilla, where they arrived after a passage of twenty-one days, without clothing, save the dilapidated suits they had on. The wardrobe belonging to Madame Bishop had been lost, together with all her jewellery and music. Concerts were given here, nevertheless, after a series of which Madame Bishop and her party sailed for Amoy.

The adventurous globe-trotter eventually reached Hong Kong on October 26th, 1866. By way of Singapore



ANNA BISHOP.
FROM A PHOTOGRAPH BY MAYALL.

she journeyed to Calcutta, where she gave sixteen concerts, and then made a tour of India. On April 22nd, 1868, she left for Ceylon, and returned to England *via* Australia. A glance at London, and then she bolted off to New York for a rest! On February 4th, 1873, she sang "The last rose of summer" at the Brooklyn Academy of Music, at an entertainment organised by the Faust Club to promote a memorial to John Howard Payne, at which "Clari" was played as a drama; the memorial took the shape of a marble bust, which was unveiled in Prospect Park, Brooklyn, on September 27th following, and 10,000 school children then sang "Home sweet home."

On July 4th, 1873, she gave the first concert in the Tabernacle in Salt Lake City, by invitation of Brigham Young. On then to California, where her associates, the tenor Alfred Wilkie and the baritone Gaston Gottschalk, realised that the "star" was past her prime, and was losing her hold on the American public. So she went to Australia, arriving in Sydney, November 9th, 1874; stayed there nearly a year, and then sought fresh friends in South Africa, arriving in Cape Town in September, 1875. Having accepted an invitation to visit Kimberley, a distance of more than 500 miles was travelled in coaches and Cape carts, over newly-made roads and unbridged rivers, at times unfordable owing to heavy rains, making the land travel anything but enjoyable or easy. On the return journey from the Diamond Fields, a series of concerts was given at Port Elizabeth before proceeding to Cape Town, where a farewell season was inaugurated with great success. She left Cape Town on November 12th, 1876, for Madeira—more concerts there—and arrived in England on December 28th.

Madame Bishop remained in London for three years, avoiding publicity and music parties, and then she

returned to her beloved New York. On February 7th, 1881, she gave a concert there with the baritone Franz Remmertz, at Steinway Hall. Her last public appearance was on April 20th, 1883, when she sang at a Gilmore band concert.

At her residence, 1443, Fourth Avenue, the gifted vocalist died of apoplexy, on March 19th, 1884, and she was buried three days later by the side of her son Augustus, in the now-named St. Paul's Lutheran Church Cemetery, Red Hook. Schultz soon afterwards degenerated into a lodging house tramp, and died of typhus in Riverside Hospital, New York.



BISHOP IN MANCHESTER.

THE Gentlemen's Glee Club at Manchester offered, in 1832, two prizes of £10 each, one for a "serious" glee, the other for a "cheerful" glee! Twenty-five "serious" and twenty-one "cheerful" were submitted, and the works were sung at five successive meetings, at the last of which, that held on January 21st, 1833, the envelopes containing the names of the composers were opened. The prize for the "serious" glee was awarded to Bishop for "Where shall we make her grave?" a setting of a poem by Felicia Hemans, and Vincent Novello won the prize for the "cheerful" work, which was entitled "Old May morning." This was the first occasion on which Bishop had entered a competition; a fact he mentions in the following letter to Novello:

Dear Sir,—With much sincerity I return my congratulations on your success at Manchester. And I assure you that when I learned that you had been not only my "companion in arms" but also in victory, I felt the value of the prize was doubled, as it was at once a proof to me that our judges possessed discernment! It is rather curious that I am able to make the same remark as yourself, that it is the first time in my life that I have entered the lists anywhere as a candidate for a reward of the kind. I am not at this moment able to answer that part of your note, which is very flattering to me, in which you propose to purchase my glee (and for one or two reasons), but in a day or two at most I will have the pleasure to write you further on the subject.—Believe me to remain, dear Sir, with great esteem, Very truly yours,
HENRY R. BISHOP.

This glee was included in a collection of vocal compositions, published in May, 1833, which he dedicated to Lord Burghersh:

My Lord,—Having had the honour of studying with your Lordship under the celebrated Francesco Bianchi, and having, on quitting that great Master of Contrapunto, as a mark of respect, dedicated to him my first set of original glees, appreciating also most fully the essential service to the Musical Profession generally which your Lord-



MANCHESTER
FESTIVAL
1843

ship's active patronage of the musical art has already been, and is still further likely to prove, impressed likewise with the grateful sense of your Lordship's condescension and kindness towards me in many instances, I now, with permission, dedicate to your Lordship this my second set of original English glees, and beg leave to subscribe myself, My Lord, Your Lordship's most obedient and humble servant and brother pupil, HENRY R. BISHOP.

Lord Burghersh returned the compliment by dedicating to Bishop his madrigal " I'll braid my fair another wreath."

The Manchester enthusiasts elected Bishop an honorary life member of the Glee Club, and in 1834 he composed for, and dedicated to the members the glee " Give me a cup." He was a frequent attendant at the concerts, and was the principal guest at the opening of the present concert room in September, 1843.

Here are Bishop's views on glees and madrigal compositions :

Glee writing has been the growth of and properly belongs to this country. For although in the secular music of other countries several meritorious compositions of a similar kind have now and then appeared, it was by our British musicians the glee was first nurtured, by them it was reared, and by them only has the glee been exalted to that distinguished rank which it now holds in musical art.

There can scarcely be a doubt that the three and four part songs of the 17th and to about the middle of the 18th century were the origin of the description of vocal harmony which since that time has been termed the glee. It may be remarked that in the works of Purcell and others we meet with some specimens of two part songs, but the term has never been applied to any vocal composition in less than three parts (that is to say, for three voices).

In both ancient and modern times the word glee has signified mirth or joyfulness. But though in the old authors it also implied music, or a musical instrument, or a musician (for the ancient minstrels and harpers were commonly called gleemen) the application of the term glee to vocal music in parts did not become general until the middle of the last century. When first applied to that species of composition, and for a long time afterwards, there is good reason to believe that the subject of the poetry was always of a cheerful and vivacious character. At a certain period, however, and up to the present day, we also find it used in connection with poetry, the subject of which is the very reverse.

The glee, like the madrigal, must ever be considered as belonging to a distinct class of vocal harmony, which may be said to be in itself perfect and that is wholly independent of the aid of any instrumental accompaniment, from which in order to obtain the due effect it should invariably be left free. When, therefore, to any vocal composition in three or more solo parts a separate instrumental accompaniment

is added, containing notes or passages which are not in the vocal parts, in short when that accompaniment cannot with propriety be omitted in the performance, the composition then becomes either a vocal trio, quartet, or quintet, with an instrumental obligato accompaniment, and cannot justly be termed a glee. There are nevertheless several instances extant of such pieces of music having been thus erroneously designated, and should my allusion to them seem to have but little reference to our subject, I can only plead my having been led to the foregoing observations relative to our English glee from the reflection that I might perhaps be pardoned for a statement of any circumstances, though ever so minute, that are at all connected with a class of music of which, through the persevering labours of so many of our native composers, we have such ample reason to be proud.

Of all our English glee writers it must be allowed that the most distinguished for the general ability displayed in his glees was Samuel Webbe. In whatever part of the United Kingdom English glee singing may continue to be cherished, there will Webbe's glees be found, will always be listened to, whether by the learned or the unlearned, with admiration and delight, and for ages to come will remain to each successive student the standard model for the genuine English glee.

The madrigal is a class of composition in vocal parts in which various musical contrivances in the treatment of the subject chosen are ingeniously displayed, and which thereby give to each voice part a kind of separate and independent interest. Madrigals from the earliest times in which they were known have been, without exception, intended for choral performance; that is to say, for performance by several voices to each part. In this manner it is very probable they were sung throughout the 16th and at the commencement of the 17th century, the period at which composition in the truly madrigalian school became entirely neglected. In Queen Elizabeth's reign they are described as having been sung "by the whole of a convivial party, or as many as could make use of the music books which were handed round the table," a mode of performing madrigals, namely, with numerous voices, that has been followed in this country, from the establishment of the London Madrigal Society, in 1741, up to the present day.

The glee, though evincing marks of musical science, is more generally written in what is technically termed simple or plain counterpoint, and compared with the true madrigal its construction is altogether much less elaborate. There is likewise this essential difference between the two, that the glee is intended to be performed by single voices only, or one voice to each part. On this account the genius of the composer is afforded a more ample range, added to which in the performance of a glee the music is likely to be executed with greater truth of expression and refinement of taste, while at the same time the sense of the words may be more correctly, more emphatically given, than could be expected to be the case with a madrigal when performed though with ever so much precision by a great concourse of voices to each part. Although we have some authority for supposing that at an early period in the performance of madrigals the singers were sometimes assisted by the accompani-

ment of musical instruments which played in unison with the voices, and though we even find a separate thorough bass part subjoined to some of the Italian madrigals that were written in the 17th century, it nevertheless cannot be doubted that the true mode of performing both madrigals and glees is by voices alone.

On September 3rd, 1839, Bishop was present at the Theatre Royal, Manchester, at a concert of his own compositions arranged "by the various musical societies" of that city "as a tribute of respect to his genius and talent." The proceeds of the entertainment were given to him, as well as a gold snuff box, which, by the way, passed into the possession of Sir Julius Benedict. At the opening of the second part, Bishop was handed a wreath of laurel leaves entwined with red and white roses, and hanging to it was a silk bound envelope, which contained the following poem :

God spake—and Music filled the earth !
His voice was Harmony's first throne ;
All Nature heard its Heavenly birth,
And made each chord she loved her own !
No atom through the world around
But felt the sympathy of Sound.

Yet highest in the soul of man
Sweet Harmony her temple reared,
There Friendship's fount of feeling ran,
And Love, the heart of beauty, cheered.
For Harmony can Heaven recall—
Make friends and brothers of us all.

And thus to Thee whose genius breathes
The soul of melody around,
The Muse of Song her Bishop wreathes—
Whilst hands applauding hail Thee crowned.
Long may Thy living temple be
Thus wreathed for immortality.

Farewell ! Although my native town
Be less for verse than commerce famed,
Yet Manchester has some renown,
And hearts beat warm to hear her named.
For in Thy cause her zeal hath shown
A love for genius like Thine own !

In a newspaper report of this festival, we read that
" Mr. Bishop took the packet from the wreath, opened

it, and, in a voice of deep emotion, read it to the hushed auditory. Loud cheers, with the waving of ladies' handkerchiefs, marked the approval of the sentiments expressed. Advancing to the front of the stage," Bishop then addressed the audience in the following terms :

I would willingly attempt to express in words my sense of the prompt and warm manner in which you have stepped forward to second the exertions of my friends of the Gentlemen's Committee on this occasion, and the able assistance of my friends here in the orchestra and chorus, and when I reflect that this has been done by my countrymen and fair countrywomen, my heart exults with pride, and I am overpowered by feelings which no language could possibly express. In the whole course of my musical career, in my most sanguine hopes and moments of success, I never anticipated so bright, so delightful a moment as this. The honours that I may have received I do not regard as equal to the honours with which you have crowned me this evening. It has been the greatest reward I have ever received, and will be the strongest stimulus to my future humble exertions to please you. You have rewarded my past, you have encouraged my future exertions ; but you have done more. You have this night established a rock on which British genius and British talent will, I am confident, in future plant itself and stand. I am unable to express to you my thanks, but I beg you will believe me when I assure you that I fully appreciate your affectionate conduct towards me, and I truly thank you for it, and assure you that I shall retain the most grateful remembrances of it to the last moment of my existence.



PROFESSORSHIPS AT EDINBURGH AND OXFORD.

ONE of the public appointments that Bishop competed for was that of organist of St. George's Chapel, Windsor. This desirable post became vacant on February 24th, 1835, through the death of Highmore Skeats. The selected competitors were Sir George Smart, Samuel Sebastian Wesley (then organist of Hereford Cathedral), Bishop, and George Elvey. For some unaccountable reason, neither Smart nor Wesley was successful—Elvey (only 19 years of age) was elected!

Two years later Bishop was a candidate for the Gresham Professorship of Music, then vacant by the death of R. J. S. Stevens. Edward Taylor (of Norwich), Thomas Phillips, William Horsley, and H. J. Gauntlett, were the other selected candidates, each of whom had to give a lecture before the Lord Mayor, Sheriffs, and Gresham Committee. "Melody" was the subject of Bishop's discourse, which he delivered on October 20th, but this did not win the favour of the judges, for four days later it was announced that Taylor had been elected. There is one passage in Bishop's address, which is worth quoting, because it indicates his broad-mindedness in musical matters:—

I would inculcate to the musical student, as well as to the amateur of that art, the avoidance of prejudice in favour of the music of any particular country when that prejudice is carried to the extent of exclusion. Bigotry in the fine arts is the worst form of bigotry! It is founded on illiberality and injustice, and limits the enjoyments of the narrow-mind from whence it springs. Works of art should be judged by their merits, not according to the country which gave them birth. What should we think of the man who would assert that Titian could not be a great painter because he was not born in Germany, or that Rembrandt was not an artist, or Milton a poet, for that Italy was not the land of their birth? The principles of the arts, and the requisites to excel in them, are the same everywhere. They are but modified according to the peculiar style or taste of each country; and will always, where there is true genius to be found with them,

lead equally to a successful result, by the candidate for fame of whatever country he may be.

Bishop, ever ambitious, then decided to take up an University degree. On June 8th, 1839, he "matriculated" at Magdalen College, Oxford, and a week later "passed" his examination for the Mus. Bac. degree. On June 22nd, 1854, he "became" Mus. Doc. Oxon.

In the spring of 1841 he came forward as a candidate for the Reid Professorship at Edinburgh University, then worth £300 a year, with an extra annual grant of £200 for the expenses of a concert on February 13th, the birthday of the pious founder of the chair, General John Reid. There were four selected candidates, and Bishop was successful, obtaining fourteen votes; Samuel Sebastian Wesley (then organist of Exeter Cathedral) and John Donaldson (who followed Bishop's successor Henry Hugo Pierson) each gained five votes, and George Graham secured two. Bishop did not get on every well with his associates, and seems to have treated the appointment as a sinecure. At all events he gave only two lectures, those on November 28th, 1842, and January 20th, 1843; ill-health prevented him delivering a third which he had prepared. He resigned the Professorship in December, 1844, and was foolishly persuaded to allow himself to be again nominated for it, but he was not re-elected.

When Crotch died in 1848, Bishop was appointed Professor of Music at Oxford, and this post he held until his own death. The chief work he composed for the University was the setting of an ode sung at the installation of the Earl of Derby, on June 8th, 1853, the manuscript of which is in the Bodleian Library. The words were written by the Professor of Poetry, the Rev. T. L. Cloughton. The *Times* reporter remarked that "It is a graceful and classical work, rather pleasing and exciting, and was

received with very great applause by the hearers — we may say with official applause, for Mr. Mitchell, the public orator, led the acclamations of the undergraduates by wavings of his academic cap."

There is a jubilant letter written by Bishop to his daughter describing the event :—

41, NEW COLLEGE STREET, OXFORD.

June 9th, 1853.

My dearest Lou—I have thought it better not to write to you until all was over—nor indeed should I have had a moment to do so. I came down on Monday last, and got some very comfortable lodgings, and not expensive. I found Oxford crammed with visitors, more than had been known since the installation of the "Duke." Some people say quite as many. On Tuesday was the installation of the Earl of Derby, which I had to attend and play the organ for. The crowd was enormous, and such a show of "pink bonnets" I never saw! It was really a magnificent sight. Yesterday was a most fatiguing day for me. I went to the rehearsal of the Ode and the concert at half-past ten in the morning; got away at two, had some dinner, dressed, and was in the theatre again at three. It lasted till seven in the evening and was a most excellent concert, everyone being delighted with it. The attendance was extremely great. This morning the Ode was performed, and I never met with such success in my life. It was performed splendidly, and immensely applauded. I thought I should never have done bowing and bowing, and was even obliged to come back and bow again and again for the three cheers for the Professor of Music, and another three cheers and "one cheer more" for Sir H. R. B. (tho' the same person), and when I went up to the organ to play there was another "three cheers" for Sir H. R. B. In fact the success of the Ode has been immense! All this however has nearly killed me with fatigue. This morning, after waking in the night with great pain in my throat, I had nearly lost my voice: and Mrs. Foord [the singer Anne Thornton] having called upon me, I could scarcely speak to her above a whisper. I think this was from fatigue and perhaps a little cold. I am now better of that, but sadly want rest. I do not know when I shall return to town, as to-morrow I have accounts to settle, and on Saturday am invited to dine with Sir Frederick Ouseley; so write to me here, and directly: and say how you are going on, etc. Give my best love to your dear aunt and all at Heston; tell her she must excuse my writing to her at present. God bless you, my dear girl, and believe me, Ever your affectionate father, HENRY R. BISHOP.

Among the musicians whom Bishop "established" in their degrees at Oxford were E. J. Monk, F. A. Gore-Ouseley (his successor in the professorship), John Fawcett, G. B. Allen, George Dixon, and C. W. Corfe.

ANCIENT CONCERTS AND NATIONAL OPERA.

A number of aristocratic amateurs in the eighteenth century established a society for the "purpose of preserving by means of regular performances the great works of the older masters which might otherwise, through the desire of novelty, be allowed to fall into oblivion." This society was known as the Ancient Concerts, and admission to the entertainments was restricted to subscribers and their friends. Each programme—confined to music over twenty years' old—was selected by a Director, who presided, and who previously gave a dinner to which the other Directors were invited. The first concert was held in 1776 at the New Rooms, Tottenham Street. Ten years later they were given at the King's Theatre. In 1798 came the first announcement of a conductor, the one appointed being Thomas Greateorex.

In glancing through the programmes one is struck by the attention paid to English composers and to the works of Handel. One curious item is Haydn's "Hymn to the Emperor," which was introduced as an English National Anthem, with three verses for quartet and chorus, the words being written by John Grosse for the York Festival, held on September 13th, 1825. Hymns were welcomed at these "pious orgies," and the "Old Hundredth" frequently figured in the programme, then divided into two parts called "acts."

In 1839 Bishop's name was first printed on the programme as a composer, his glee "Blow gentle gales," from "The Slave," being sung on April 17th at a concert conducted by William Knyvett. The following year, on

4 Albion Street
Hyde Park -
April 6th - 1842.

Dear Miss Hawes,

I am Honored with the Command
of His Royal Highness Prince Albert
to engage you for the Ancient
Concerts of the 20th Inst.,
which will be under the
Direction of His Royal Highness.

Requesting an immediate
Answer, I am

Yours very truly

Henry R. Bishop
Conductor.

Miss Maria B. Hawes.

March 25th, he made his first appearance as a conductor (and organist), directing an entertainment arranged by the Archbishop of York. In 1841 he was appointed permanent conductor of the Concerts, and during the next seven years he made a feature of works by Mozart, Weber, and Beethoven, not however neglecting his own. On May 29th, 1844, he brought forward, at a concert presided over by the Prince Consort, the old Italian hymn "Alla Trinita Beata" as a double quartet, the singers being Maria Caradori-Allan, Jeanne Castellan, Sarah Flower, Grace Hawkins, Mario, Fred Horncastle, Joseph Staudigl, and Luigi Lablache. This melody rapidly became popular; to-day, an adaptation by Hobbs is often sung as a Grace "For these and all Thy mercies."

Owing to more powerful musical attractions, the membership of the Ancient Concerts slowly dwindled from 742 to 158 subscribers, and the last entertainment was held on June 7th, 1848, when the Duke of Wellington presided. Bishop conducted this concert with a baton given to him by Mendelssohn. (It was with this kid-covered stick that he had directed the first performance of "Elijah" at Birmingham, on August 26th, 1846, and this musical treasure is now in the possession of Bishop's grand-daughter, who is living in Ladysmith). The same evening the Prince Consort presented Bishop with a silver salver "in token of His Royal Highness's appreciation of his general conduct during the time of his holding office." (The portraits of Geminiani, Handel, Corelli, and Purcell which had been the property of the Ancient Concert Society were presented to the Royal Society of Musicians, of which Bishop became a member in 1827.)

Many and various have been the schemes to establish National Opera in this country. Bishop associated himself with one, which was to have been floated with a capital

of £50,000, in ten thousand shares of £5 each. The trustees were Lord Burghersh, Sir Henry Webb, and Charles Edward Jerningham, and there was a committee of fifty more or less practical musicians, from whom three directors were to be appointed annually, with George Rodwell as secretary.

The prospectus set out that it was the object of the musical professors to erect a theatre "founded on principles affording the greatest prospect of pecuniary remuneration to those who may be disposed to enter into the undertaking, as well as giving to the Friends of the Art an opportunity of securing themselves a National Dramatic Musical Institution, calculated to reflect the highest credit on their Patronage." Every holder of 30 shares was to be entitled to free admission; authors and composers were to be remunerated by 8 per cent. on the nightly receipts; and no saloon was to be attached to the theatre. The purchase of a freehold site and the erection of the building was estimated to cost £40,000, and the scenery, wardrobe, &c. were expected to run into £5,000. The building was to be constructed to hold £300 a performance, and it was estimated that the yearly profit would be £9,190, meaning a return to the shareholders of "about 18 per cent."

Unfortunately, the scheme did not meet with the approval of the Court or the public; appeals were sent out broadcast to likely investors, but the National Opera Company did not go to allotment.

Bishop issued a special appeal in these words:—

The present depressed condition of the National Lyric Drama in this country is a matter of deep regret to every patriotic lover of the art. It is considered by eminent Continental musicians as a singular anomaly that with the acknowledged advance of musical acquirement, and with the decided manifestations of an improved taste on the part of the public, there should be no theatre exclusively appropriated to the performance of Opera in our own language. The taste and fondness for the Lyric Drama are more strongly evinced every year, but it is reserved for London, with its enormous population, to be the

only European capital which is without a Lyric Establishment, fostered and sustained by the nation. In other countries the National Opera Houses are supported by large annual grants of money, as well as by liberal private subscriptions, but individual speculation has been hitherto the sole and precarious chance of support for an English Opera House. The difficulties to be encountered in organising a National institution of the kind are unquestionably great, but it is anticipated that the intention to raise and refine moral taste for the Lyric Drama will be a powerful incentive to secure the patronage of the exalted in authority and station, and to gain the cordial co-operation of the generality of cultivated amateurs.

There is likewise every reason to expect that a great dramatic school of instruction will arise from the existence of an English Opera House. The musical masses must derive benefit from hearing lyric works in their own language, and its tendency will also be to create and form good singers. But the dearth of principal vocalists is the objection most frequently pleaded as fatal for the chances of prosperity for a National Opera. It is however quite clear that if there be no English Theatre at all for operatic purposes on a large scale, no great English dramatic singers can be produced, and young beginners will have no opportunity of receiving a proper education in the dramatic music of their own country. The Grand National Establishments in France, Italy, or Germany, are never closed on the plea of a scarcity of leading vocalists, nor are the great Academies of Painting and Sculpture hermetically sealed because Masterminds do not spring up in unbroken succession.

But singers will not be wanting when once a National Theatre be in existence. In its absence the Concert Room will absorb our young and rising talent. It is known that there are many operas in readiness by our tried native composers only waiting for the creation of an establishment with ample resources to bring forward their works efficiently.

With the great amount therefore of varied talents undeniably existing in this country, with the determination to continue in the undertaking the charms of music, poetry, and painting in their most refined and cultivated aspects, and with the firm resolution to elevate the standard of public taste, it is confidently believed that a National Opera may be called into existence worthy of ranking with the great Continental Lyric Theatres.



KNIGHTED BY QUEEN VICTORIA.

ONLY one composition for the stage stands to Bishop's credit for 1840. This is the music for the masque written by Planché in honour of Queen Victoria's marriage, entitled "The Fortunate Isles, or the Triumph of Britannia," which was produced at Covent Garden. He, however, corrected and revised all his glees, trios, quartets, quintets, and choruses, and they were published in eight large volumes, dedicated "to the Glee and Choral Societies of Great Britain." This collection was reviewed by George Hogarth in the *Chronicle* for September 1st, 1840, who in the course of a long article wrote :

The name of Bishop will stand recorded in the annals of English music as that of one of the greatest masters that this country has produced. . . . Bishop began a career of brilliancy and duration quite unparalleled in this country. During a period of more than twenty years he produced in rapid succession a multitude of operas and other musical entertainments, almost all of which were more or less successful, and many of them eminently so, and, as always happens with successful dramatic music, the songs, duets, glees, and concerted pieces of these operas became the most popular and favourite chamber music throughout the British dominions. But great demand produced its usual consequences—excessive production and deterioration of quality, and too many of Bishop's later pieces, written in haste to supply the temporary exigencies of the theatres to which he was attached, are unworthy of his genius and injured his reputation.

On June 1st, 1842, Bishop was knighted by Queen Victoria at Windsor. To this royal recognition he referred in a lecture :

Hard have been my toils, many and severe have been my trials, but eminently distinguished indeed have been my rewards. I have lived to receive from the hand of my Queen the honour of knighthood, an honour of a peculiar distinction in my own case from the circumstance of its never having been previously conferred by the hand of the sovereign on any musician in this kingdom. Not that but that by former British sovereigns such an honour ought long since, nay even centuries ago, to have been bestowed on other musicians. But it was reserved for our own Queen to do that which her ancestors had left undone, and for the first time to place British musicians in that respect on a level with great British painters, sculptors, and other eminent men. Let us hope that our gracious Queen may often repeat the example which she has been pleased to set, and that it may long continue to be followed by her successors.

The honour was peculiarly prized by Bishop because only three musicians had previously been knighted, and these by Lord-Lieutenants of Ireland! (Sir William Parsons, "more on the score of his merits than on the merit of his scores," was knighted in 1795 by the Earl Camden; Sir John Stevenson in 1803 by Lord Hardwicke and Sir George Smart in 1811 by the Duke of Richmond.)

A fortnight later Bishop was appointed a Chevalier of the Legion of Honour, the first English musician thus honoured by the French.

There was (as might be expected) some criticism of the English distinction granted to Bishop. The actor, Macready, for instance, had a growl in his diary (June 4th):

Looked at the paper in which I saw that Bishop, the composer of some very pretty airs, glees, overtures, and operas, had been knighted especially by the Queen. This mere idealess administerer to the pleasures of a sense (as Carlyle says, what does it all mean?) is honoured, according to Court and Government diction, while men who have enriched the minds of their fellow-men with new thoughts, have quickened and elevated kind and noble feelings by the effects of their intellect and imagination; in fact, poets like Knowles, Wordsworth, &c., are passed by as *ignarum pecus*. Agh! I am sick of the whole rotten mass of stupid corruption!

Of the many letters of congratulation received by Bishop a particularly welcome one came from the Secretary of the Birmingham Musical Institute, and this was thus acknowledged:

LONDON,

June 10th, 1842.

Dear Sir,—I request that you will do me the kindness to present my most friendly regards to the members of the Birmingham Musical Institute, and, in answer to your letter, convey to them my warmest thanks for the very flattering testimonial in my favour expressed in their resolution of the 8th inst. on the occasion of her Majesty having been graciously pleased to bestow on me the distinguished honour of knighthood. In the fervent hope that the rank to which I have been elevated by the condescension of the Sovereign may assist me in my future endeavours to forward the best interests of the musical art and its professors in this country, and with every sincere wish for the prosperity of the Birmingham Musical Institute, I have the honour to be, Yours faithfully, HENRY R. BISHOP.

BISHOP'S LAST YEARS.

IN 1843 a society was formed with the object of the publication of Handel's works. Among those interested in this project were Crotch, E. J. Hopkins, G. F. Rimbault, Sir George Smart, Sterndale Bennett, Moscheles, and Sir Henry Bishop, George Macfarren being the Secretary of the Committee. Bishop edited the chamber duets and cantatas. But the labours of this society were short-lived; it was dissolved four years later. In the diary of Moscheles may be found a criticism: "I expected great things from the Handel Society, but we lose much precious time in discussion and the preliminary conferences are not as pleasantly conducted as I should like."

Bishop in 1846 obtained the engagement of "Inspector-superintendent at rehearsals," at Drury Lane, under Jullien, for an unfortunate season of opera in English, which started on December 6th. This was conducted by Berlioz, then living at 76, Harley Street. Some years later Max Maretzek, the impresario, reminded Berlioz of this fiasco, remarking that he had assisted at the "999th burial" of that "highly respectable entity," English opera! This year Bishop also revised for a complete edition the glees and madrigals of the Earl of Mornington.

A series of English song supplements was started in the *Illustrated London News* in 1851, the words being either edited or written by Charles Mackay, while the music was selected and arranged by Bishop. Correspondence relating to this enterprise is preserved in the British Museum, comprising 56 letters written by the musical knight, and they give a sidelight on the manner in which the young lady of the Victorian era was catered for.

In the collection is an interesting letter to Bishop from Edward Fitzgerald :

GOLDINGTON HOUSE, BEDFORD,

June 18th, 1852.

My dear Sir,—About the “ Old Horse,” I can only say at present that I have not got it ; that, as I never heard it but once, I cannot sufficiently remember it ; and that the Clergyman from whom I heard it has lately been in such family affliction that I scarce like to apply to him on such a subject just yet. I will, however, get it for you as soon as I can. From what I remember it is not so original and complete an air as the “ Old Hen,” but, as I remember, of true English breed, quite suited to the pathetic words it went to. However, you shall have it to judge of directly I can get it.

In talking of words to these English tunes, I will say that it seems to me a great pity that when the old original words, or something at all equivalent, is available, your clever coadjutor does not avail himself of them. It struck me as a mistake (I dare say attributable to the publishers, who will go with the stream of public taste) that so many of the songs (meaning the words) in your present Edition run upon what the Germans call “ subjective ” feeling, and that, too, of one kind, suited chiefly to mere Ladies and Gentlemen ; and that so few were “ objective,” such as stories, ballads, scraps of narrative, supposed to be uttered, with variety of Humour, Naivete, or Pathos, by other than Ladies and Gentlemen—by Country People, Soldiers, Sportsmen, &c. This not only produces monotony, but really alters and injures the character of many old Tunes which really are characteristic of various Times and habits of Thought from which they arose. I was struck by this in Dr. Mackay’s song to the Tune of “ The King shall enjoy his own again,” where, though the subject was alike, the very regularity and greater elegance of modern versification and thought was not of a piece with the rollicking Cavalier Tune. I could not see why the humorous and quaint Cavalier words (with perhaps a little amendment) should not have been retained.

As I had scarce anything to do with the words of the “ Forester,” I may say that I think those words will suit the old Tune better (I believe) than some aspiration about an Evening Star, or Evening Bell, or Evening Gun, fitted for a modern young Lady at a rosewood Pianoforte. There is little story ; some dramatic variety of Character ; really an old copy of verses, perhaps coeval with the Tune, though never yet married to it. As Goethe said, nothing is so hard as to make a modern Ballad ; just because people now felt within, instead of simply seeing without. So as I think one should retain what one can of any such old Ballads as were at least of the age of the old Tunes, and arose at least out of a kindred spirit of invention. As to the simplicity—not to say silliness—of some of the old Songs, I am sure the last thing a Song should be is to be wise. What are all burdens [Fitzgerald did not finish the sentence]. The Thought should be as simple as possible ; and Argument of all kind avoided. Even Moore overdid his Songs, not with argument indeed, but with Fancy, the due understanding of which interfered with the easy flow of Attention which was due chiefly to the Ears. The old name of

the "Twisting of the Rope" seems to indicate something more of the Spirit of the Tune than the lovely words he has set to it. But he took care, in his Irish Melodies, to avail himself of any legends of the Country, of any objective interest, in short to vary the subjects of his Songs. As to polite singers not liking the old words relating to the habits and thoughts of simple people, Country People, &c. (to whom the Tunes are so natural, and with whom they have survived), who that remembers Miss Stephens and Miss Tree in "Auld Robin Gray"—yes, and even such delicate fooling as "We're a' noddin',"—will not confess that excellent music may be discoursed that way?

I am ashamed to have run on thus to you, when I ought to have done so (if it were to be done at all) to Dr. Mackay, whom I do not the less think a very clever man. I will perhaps make you some amends by noting down an air which an old musician at Norwich used to declare was Handel's. Is it not more like Arne? Whosoever it be, it seems to me well worth preservation and acknowledgment; especially the last four bars. I will also note down a fragment from the same quarter—of quaint rhythm, to be sure—but a theme (it seems to me) that Handel could well have used in some grotesque Cyclopean Chorus.

If I can be of further use to you, I shall be at home—Boulge, Woodbridge—in a fortnight, and am, Yours very truly, EDWD. FITZGERALD.

I send the melodies of the tunes only, for easy reasons to a musician like Sir H. Bishop.

This carefully-considered criticism—Bishop called it a "crotchety" letter—was sent on to Mackay, with the remark, "Mr. Fitzgerald seems at all events to be friendly, though his arguments are to be taken *cum grano*."

Sir Henry Bishop was appointed chairman and reporter of the Music Commission of the 1851 Exhibition, and at the opening concert conducted the choir in the "Hallelujah" chorus. For the closing concert the Sacred Harmonic Society was engaged, under the direction of Dr. Henry Wilde. This annoyed Bishop, who, in the course of a letter to Sterndale-Bennett, said, "Sir George Smart, yourself, and I have been grossly insulted by the musical arrangements of yesterday. It is a question whether they were under the control of the Executive Committee or not. No matter by whom organised, the insult is the same."

THE FINAL ENGAGEMENT.

CHARLOTTE VANDENHOFF had a short season at the St. James's Theatre in the January of 1855, producing Henry Spicer's version of "Alcestis," with the manageress as the classic heroine. The musical accompaniment was selected from Gluck's opera, and "arranged" by Bishop, who presided over the orchestra. This was his last engagement. The composer was ill, and took to his bed. There was a medical examination, as we know from a letter written by Sir George Smart, on March 3rd :—

My dear Sir Henry,—I have had a long conversation with Dr. Daniel, and will communicate the result to-morrow (Sunday) about half-past two ; if you cannot receive me have the goodness to let me know by a messenger this evening or early to-morrow morning. I am, Yours very faithfully, GEORGE T. SMART.

The doctor's examination had proved the necessity of an operation !

Meanwhile, some loyal friends, notably John Mitchell, the concert and theatre agent, had heard rumours about the illness—and about the poverty that seemed to shadow the patient—and they organised entertainments for his benefit. There was one at Exeter Hall, on April 16th, and in noticing it, the *Times* pathetically remarked :—

That one to whom the musical art is so much indebted should in his declining years be reduced to the extremity of need—and it is useless to conceal the fact that bodily infirmity is not his only affliction—has given great pain and concern to the friends and admirers of Sir Henry Bishop. . . . It cannot be asserted that Bishop was an idle man, or that he did not work hard to communicate all he possessed, which placed him apart from others. Prodigal he may have been, nay, must have been, for few have earned so much, but never slothful or inconsiderate of the fact that his genius was given him not for himself but for the world.

A week later, on April 24th, Bishop made his will (which ran to 2,000 words) and appointed as his executors

Dr. Henry Daniel, John Mitchell Robert Addison, and Benjamin Geldart Goode (his nephew). In making a distribution of his personal estate, the value of which was sworn at "as not exceeding £200," Bishop stated: "Considering that my dear children, Henry Nelson Bishop and Ellen Catharine Bishop, have received a good education, are grown up, and established in the world" he left his property as to one-third each upon trust for "my dear daughter, Rose Emily Wakeford (wife of Henry Wakeford), my dear son, Augustus Henry Edward Bishop and my dear daughter, Johanna Louise Augusta Bishop," and nominated "my dear sister, Frances Goode, widow, late of Dowland Street, Fitzroy Square," as guardian of his children, Augustus and Louise. In consideration of the extreme kindness towards his children, "whether in health or in sickness, evinced by my housekeeper, Mrs. Margaret Plowman, I commend her to the utmost aid and protection it may, at any time, be in the power of my said children to extend towards her."

Six days later, on April 30th, the musician breathed his last at 13, Cambridge Street, at the age of 68, a post-mortem certifying that he died from "Cancer (scirrhus) of bladder and atrophy of kidney." By a sad coincidence the same morning an advertisement appeared in the *Times* to this effect:—

The friends of Sir Henry Bishop feel a painful and unavoidable necessity for announcing that this estimable composer is at this moment labouring under pecuniary embarrassment; they feel deeper regret in stating that he is also suffering from acute bodily infirmity, without the slightest means for meeting his own immediate necessities or for making any provision for his two youngest children—a son and a daughter. It is, therefore, proposed to open a subscription for raising a fund that shall enable his friends to clear off his difficulties, and to make certain economical arrangements that shall ensure a moderate degree of comfort to his remaining days, thereby affording to him on the bed of sickness the consoling assurance that his sufferings meet with the deepest sympathy, and his great abilities as a genuine English composer are universally allowed and warmly appreciated.

This appeal was signed by Smart, Dr. Daniel, Addison, and Mitchell. Happily, a little later a member of the family took charge of the family.

In the *Athenæum* on May 5th, the day of the funeral, there was a critical estimate of Bishop's work, from which may be quoted the following sentences :—

No due consideration was denied to Bishop. He enjoyed for many years popular fame and reaped large gains. . . . No ordinary grace, delicacy, and freshness distinguish his melodies. . . . No one has enriched our stores of English concert music with so many beautiful and real contributions, to which it has been proved that singers and audiences return with delight, after a thousand works, more grim, more assuming and more elaborate in semblance, have been tried, tested, and laid aside.

A meeting to erect a memorial was held at Exeter Hall, on July 4th, 1856, and on the motion of Robert Bowley, seconded by J. L. Clark, it was unanimously resolved :—

That this meeting deploring that the remains of so distinguished an English composer should be left without some memorial of his talent, and the beneficial influence exercised by him on the state of the musical art in this country, considers that steps should be taken to erect over his grave in Finchley Cemetery an appropriate monument.

The first name on the list of subscribers was that of Sir Michael Costa.

On the stone, which is of red granite standing eight feet high (and is to be found in the position known as E 9/1) is a small harpsichord, and in the front of it is a bronze medallion portrait of the deceased. The inscription runs thus :

To the memory of Sir Henry Rowley Bishop, Professor of Music in the University of Oxford ; born November 18th, 1787, died April 30th, 1856. This monument is erected in grateful remembrance of the delight received by his admirers during many years, from his various popular and pleasing contributions to the treasures of English music.

It will be noted that both the years of his birth and death are incorrectly given on the memorial—and they remain so !

A SELECTION OF
SIR HENRY BISHOP'S LETTERS.

To D'ALMAINE, the publisher.

December 17th, 1827.

DEAR D'ALMAINE,—I should have sent you the song of Bayly's by this time, for I have sketched it, but a particular request that I would compose a glee (the words by Collard, written for the occasion) to be sung at the dinner to Clementi this day, took me from it, and as I considered the glee would be likely to be something to your interest for the occasion, and Clementi's name to it will make it interesting, particularly to the admirers of Clementi in this country, I thought I had better do it, and it is done. The song you shall have to-morrow, or next day at latest. I should have no objection to compose the two songs you have sent me, and think they will make two good sea songs, interesting to naval people particularly—that is, provided the author does not object to my terms (as usual) for setting them. I shall hope to see you at the dinner to-day.—Remaining in haste, Ever yours truly, HENRY R. BISHOP.

To FITZBALL, the dramatist.

15, PRINCES CRESCENT, MARGATE,
Tuesday, August 31st, 1830.

MY DEAR BALL,—As you may probably be inclining towards coming to Margate in this week, it has occurred to me to write what, had I thought of it earlier, I should have written before, namely, that if you will let me know the precise day of your coming, I shall be very happy to look out for a lodging for you here, if you will also say the kind of one you require, the price of it, &c., and, though I would not take it until you had seen it, I may have found one that will suit you, ready for you to look at and approve, the moment you arrive. If also, on alighting from the coach, which I presume you are resolved to come by, you will come to us at once and take some tea, we shall be most happy to see Mrs. Ball, yourself, and Missey. Your luggage may remain at the coach office or be sent here, and you can after tea proceed to look at any apartments I may previously have seen, or at any others. At all events oblige me with a line, by return of post, saying what are your intended movements, as your letter, if received by me on Thursday morning, will regulate some movement of mine which I will afterwards explain to you. The weather here is truly delightful. I had some thoughts of going to town to-morrow for a day or two, but certain circumstances have changed that intention. I am desirous to present best regards, &c., and remain, Sincerely yours, HENRY R. BISHOP.

To MACKINLAY, the music publisher.

BIRMINGHAM,
October 25th, 1833.

MY DEAR MACKINLAY,—We were gone from Cheltenham when the parcel arrived, and it was forwarded to us. I am much hurried at this

moment, or I would go more at length into the subject of your letter. But I must content myself at present with merely a line or two, particularly as there is no post to-morrow.

It was by mere chance that Mrs. B. took to singing the song of H. Phillips's, and which he, when he was with us, had been singing. She reaps no sort of profit from singing it, beyond the applause which with some audiences she gets. She would be equally happy to sing any song from Soho Square, but you can have no idea of the difficulty of getting songs that are likely to do any good. All mine are, from being so much sung, hacknied! And in the concerts she has lately sung in she has generally sung two, if not three, of mine (published at your house) on every occasion! But, then, you will say, those songs are upon every pianoforte in the United Kingdom! So they are! And what volumes this speaks! If she can make any of those you have sent tell, or find any of mine from the Catalogue likely to have that effect, she will be most happy to sing them, and you may be assured our efforts will be bent towards finding out songs of that kind, and belonging to you.

I can say, I regret to add, little more on the other part of your letter, to which I have already, on a former occasion, written to your Uncle! You have claim to the first Opera I may produce, certainly, but for money from me, God knows, that with the situation into which I have been thrown by the system now pursued by the Theatres (from the patronage of whatever is foreign only) it is with the utmost difficulty we can manage to get together day after day the bare means to live! These concerts of Bochsa's, &c., have scarcely produced us the mere means of existence! At the same time, if there is anything you can point out that I can write, that would be profitable to you, to liquidate the matter, or any part of it, I will with pleasure and all the zeal in my power do it! It was not my fault I could not give you an Opera. Heaven knows I tried every nerve to do it, but foreign music, and all that was foreign, was the cry! The system, however, cannot last. Good times must come! And I well know the powerful engines that are at work to produce them. I must conclude, for the post, I find, goes early here. In haste, Believe me, Truly yours, HENRY R. BISHOP.

To NICOLAS MORI, the concert agent.

CHELTENHAM,

November 6th, 1833.

MY DEAR MORI,—Pray do us the favour to say that we can be at Leeds for the 2nd December. As to the terms I am not yet sure whether we go to York for the 29th inst. or not until the week before Christmas, therefore if not till the latter we should have to go purposely to Leeds, and under any circumstances, considering the distance it is from the South, and that I shall be with her and give my services, if they are wished, I do not think Mrs. B. ought to have less than 35 guineas. They must pay any singer as much, and at York she has hitherto received 40 guineas, and each time she has been to Manchester (a less distance) 50 guineas. Therefore, if you can get the 35 guineas pray do.

I have written to Bochsa again, for if we are to be at Leeds on the 2nd December, it is high time that something was arranged about Bath

&c., &c. Hoping to hear from you as early as possible, with united regards of Mrs. B. to yourself and Mrs. Mori,—Sincerely yours, HENRY R. BISHOP.

P.S.—After the Leeds concert, if there is anything we could do together in that neighbourhood (and perhaps with Giubilei, &c.) why not? or would Bochsa join us at that time? until the week before Christmas. There would be Sheffield even, not far off—indeed many places worth trying, as we should then be on the spot. Think of this!

CHELTENHAM,

November 13th, 1833.

MY DEAR MORI,—We have not heard a word yet from Leeds, and are quite at "sixes and sevens" about it; in fact, we hardly know what to do or to decide on. Dr. Camidge's concert was to take place on the 29th inst., and I know not now whether he can alter the date of it, though I have written to him to-day on the subject. With that concert to begin with we could have gone to Leeds for 25 guineas, and can still do this, if Dr. Camidge can put off his concert to a later period. Yet I still think it would be better for us to be at Leeds on the 2nd of December (having the York concert previously, viz., on the 29th of this month) and then to have tried whatever places there were about there, such as Sheffield, Hull, &c., &c., either with Bochsa or Lindley.

I should have written to Dr. Camidge earlier than to-day, but have been waiting every post to hear from Leeds, as your letter said it was likely we should. We should have no objection to try the places you mention, after Bristol, such as Exeter, &c., &c., but what are we to do supposing that Dr. Camidge cannot put off his concert on the 29th inst., and the Leeds Gentlemen will have theirs on the 2nd December? though those two concerts must, as regards ourselves, be in a certain degree connected, as we could not go to one without the other at the terms which are offered. I have not heard from Bochsa since his letter of Friday last. There are many places in the West besides those you have named, and likely I should think to answer, such as Wincanton, Bridgewater, Wells, Yeovil, Honiton, &c., and why not Plymouth; then there is Newbury, going on to Reading. Chippenham and Marlborough are worth nothing, as I am told. Pray let us without fail hear from you by return of post, to say whether you have any further intelligence or not from Leeds, &c., and with best regards of Mrs. B., Believe me to remain (in haste), Sincerely yours, HENRY R. BISHOP.

CHELTENHAM,

November 15th, 1833.

MY DEAR MORI,—I received your letter this morning, and also one from Mr. Bischoff, of Leeds. He wishes to know whether we can be there on the 2nd of December for 20 guineas, as he understands, he says, that we are to be at York on the 29th. I cannot answer this letter till I hear further from you, and Dr. Camidge I have not heard from since I last wrote, though no doubt a letter will arrive to-morrow morning, previously to our departure for Bath (where we intend going to-morrow by the 10 o'clock coach). Please to direct to me, therefore, at Mr. Robert Riviere's, Orange Grove, Bath. I must beg you to answer Mr. Bischoff's letter, and directly, as it must now depend on whether

you will go to Leeds for the 2nd of December that the concert takes place or not at that time ; so I should think at least. We could not take less than 25 guineas, for really the expenses of travelling, &c., such a distance are dreadful, and with the addition of the York concert it will be but a fair remuneration. Besides, I have no objection to " preside at the piano," as Mr. Bischoff expresses a wish I should.

If they can manage to put off the York and Leeds concerts to a later period in December, it will just give us the opportunity of going to the places you have mentioned, but if, as I said before, Dr. Camidge insists on having his concert on the 29th inst., and the Leeds Gentlemen will have theirs on the 2nd December, what can we do ? We shall be bound to go there ; all we can say to the Leeds Gentlemen is, we cannot come for less than the 25 guineas, which, should they agree to, we are in " a cleft stick." However, a day will decide, and we can fix on nothing till we hear again from Dr. Camidge, and know whether both he and the Leeds Gents will postpone the concerts to a later period in the month. Pray write without fail by to-morrow's post to Mr. Bischoff, and say that I have requested you to do so in answer to his letter, as I could not without hearing from you. I see by the Bath papers the concert there is advertised for the 25th. With best regards of Mrs. B., In great haste, Very truly yours, HENRY R. BISHOP.

BATH, 11, SOUTH PARADE,
November 17th, 1833.

MY DEAR MORI,—We arrived here yesterday, and I received your letters, the one yesterday at Cheltenham, and the other here this morning. Miss Richards has been with us to-day, and says there is a good deal of opinion that the concert here ought to be in the evening instead of the morning, but she likewise thinks with me that if there are half a dozen who think so, there are the same number who think otherwise ! I can, of course, form no decided opinion on the point, as it is only experience I am sure can tell with any certainty one way or the other. The fact is that if the concert in the morning does not turn out well, the only way to meet the question will be to announce another directly, for the Thursday following (instead of Wells, which Miss Richards has some doubts about) in the evening. While I think of it, let me say that she (Miss Richards) wishes the tickets to be sent down here immediately ! And she says that Bochsa, in his letter to her, says that you are to do everything about engaging the room and printing, &c., at Bristol. But the room at Clifton she has engaged. There is an opinion likewise that Bristol and Clifton are as one and the same place, and that a concert at each would hardly answer ! I mention this only on the flying reports one hears.

I hope you will be able to get here from Birmingham as soon as you have done there, as a few days on the spot will do more than fifty letters ! I have no letter yet from Dr. Camidge, which much surprises me, but have written by this post again to him, and also to Mr. Bischoff. I will enquire as to Yeovil, and let you know, as also what Dr. Camidge and Mr. Bischoff say, but will direct any letters to Mr. Munden's at Birmingham, as you did not mention Fletcher's address. I cannot think of anything more at present on the subject. Should anything

occur to me I will let you know at Birmingham. Miss Richards says you should write to Mr. Mason at Exeter (Dancing Master), who has great influence there; he is the father-in-law of J. Loder's eldest son. In haste, with best regards of Mrs. B., dear friend, Sincerely yours,
HENRY R. BISHOP.

BATH, 11, SOUTH PARADE,
November 18th, 1833.

MY DEAR MORI,—After writing to you yesterday we went to dine with our friends the Windsors, and they unanimously are of opinion that the concert here ought to be given in the evening and not in the morning. And I am quite assured that Windsor would not assert anything of that kind to me that he did not strictly believe! They say they know several families who would attend in the evening, but who cannot go in the morning. Henry Field was there also, and he says decidedly the same, indeed that if given in the evening we are likely to have the room quite filled, for the people here are famishing for evening amusements. Nicholson [the flautist] and S. Daniels dined there, too, and were, as far as they could judge, of the same opinion; in short, from the enquiries I have hitherto been able to make, there seems to be but one opinion on the point. I cannot, of course, take on myself to alter the arrangements, from morning to evening, but I have by this post written to Bochsa to say all I have heard, and it will be for you and him to judge, considering the additional expense of the room, and that perhaps, if in the evening, we must have a quartet band to make any sort of show, whether it will be politic to make the change. I can give no opinion on the matter, never having been at a morning concert here, and can therefore only give you all the opinions and advices I have been able to collect. You will, of course, write to me instantly, and I will act accordingly.

Windsor says that he thinks the Bristol people are too poor to support a concert, and that the Clifton people will not go to Bristol; that the Bristol concert will therefore be a failure, but the Clifton one may answer very well! At the same time, he adds, he has generally known that when two concerts were advertised, one at Bristol and the other at Clifton, that they "killed each other," therefore, that it would have been much better to have given up the Bristol one entirely. I now conclude, as I am not certain as to the precise time the mail leaves this for Birmingham.—Remaining, with best regards; dear friend, Sincerely yours, HENRY R. BISHOP.

P.S.—Nicholson remains here for the whole of this week. S. Daniels till Christmas. The two concerts, Bristol and Clifton both, will not answer! Everyone says, and I am sure, it should be Clifton only, and that on the Tuesday! The moment I was closing the letter, Dr. Camidge's arrived! He says that, having announced his concerts to commence in November (these are his words), "I dare not make any change now, for the time was so short; there was only a good fortnight to announce the concert in the papers. It is most probable (he adds) that you have, before this reaches you, received a letter from Leeds which I sincerely trust will meet your views." If a letter comes from Leeds saying they will agree to give us the 25 guineas, and that the concert positively will take place on the 2nd December, go we must!

There will be no avoiding it whatever. Even if we were to go to Clifton on the Wednesday after the concert, that is if the mail goes to Birmingham or Leeds about 5 or 6 o'clock in the afternoon! The cause of all this dilemma has been Bochsa's not fixing any other than the three concerts—Bath, Bristol, and Clifton—which made me say to Dr. Camidge we could be at York on the 29th (with Leeds also).

TO FITZBALL.

WELLS, SOMERSETSHIRE,

November 28th, 1833.

MY DEAR BALL,—Many thanks for your alteration of "Pretty Jane," received at Bath. But I want you now to do me one of the greatest favours you ever did me! Off hand, will you oblige me by writing me a song to the measure and style of the enclosed song? Any thing so that it can bear the title of "The Merry Mountaineer," and so that it can be sung by a female; light and playful, and taking care that no one of these words are touched upon, of course, excepting to begin with "Oh, merrily," or "When merrily." You can take any subject, so that it is graceful and pretty. Now pray do this for me, and send it without fail by Saturday's post to the Post Office, Taunton, Somersetshire. Mrs. B. sends best regards.—Ever yours truly, HENRY R. BISHOP.

TO ROBERT ADDISON, of the firm of Cramer, Addison and Beale.

4, ALBION STREET, HYDE PARK TERRACE.

January 11th, 1838.

MY DEAR SIR,—I am willing to compose an opera, to be the copy-right of your House and that of Messrs. D'Almaine & Co., Soho Square, on the following terms, if Messrs. D'Almaine & Co. will agree to such an arrangement, *viz.*, the words of the opera to be procured by you, on receipt of which I will state the time in which I will agree to compose the opera. On delivery of the score £100 to be paid to me; on the first performance of the opera £50 more to be paid; and for each of the first ten nights of the performance of the opera an additional sum of £5 to be paid to me, making altogether £200. Believe me to remain, Truly yours, HENRY R. BISHOP.

TO DRAGONETTI, the double bass player.

4, ALBION STREET, HYDE PARK.

November 27th, 1838.

CARO SIGNOR DRAGONETTI.—Pray inform me by the bearer, if you can accept a professional engagement for Monday evening next. Yours very truly, HENRY R. BISHOP.

4, ALBION STREET, HYDE PARK.

June 15th, 1839.

MY DEAR SIR,—I am requested by the Stewards of the Oxford Musical Festival to state to you that on referring to the account books of the

festival at Oxford of 1834, as well as to the Bankers' book, they find that the sum then paid to you was £33 12s. And as your engagement for the festival of 1839 was distinctly made with them (when you were at Oxford) for the same terms, being 30 guineas for your services and two guineas for the carriage of your double bass, and you were subsequently informed by me that whatever those terms were you would receive the same on the present occasion, the sum which has been paid to you by me, *viz.*, £38 15s., amounts to £5 3s., above the sum due to you, and which was paid only on your informing me (probably through mistake) that the sum you had formerly received was 35 guineas for your services and £2 for the carriage of your double bass. Under these circumstances the Stewards have desired me to apply to you for the return to me of the above sum of £5 3s., which I am confident you will perceive the propriety of doing immediately. I remain, Yours truly, HENRY R. BISHOP.

4, ALBION STREET, HYDE PARK.

June 25th, 1839.

DEAR SIR,—I have received a letter from Mr. Parsons of Oxford,* in which he states in regard to your last letter to me, which I had forwarded, that "it will remain for a meeting of the Committee to decide whether they will employ a legal gentleman on the subject as he (Signor Dragonetti) specifically agreed with me (Mr. Parsons) in person for the same terms as in 1834, together with Cramer and Lindley, at Mr. Marshall's house, to which they are all witnesses," and that "with respect to his charging five guineas extra for a solo performance, he is also well aware that such has never been the case on any occasion here; that it certainly was not so in 1834, when I myself (Mr. Parsons) heard him play with Mr. Lindley, and that neither Mr. Lindley nor any other, ever thought of making such a demand unless specifically so understood previously." The whole affair is therefore now out of my hands, and should you think proper to address any further communication to the Stewards I have to request you will send it to the Rev. F. Parsons, Magdalen College, Oxford. Although not desired to do so, I may perhaps as well acquaint you that the receipts of the festival have proved to be £41 16s. less than the expenses. I remain, Yours truly, HENRY R. BISHOP.

TO MACKINLAY.

WINDSOR,
September 3rd, 1840.

MY DEAR MACKINLAY,—I was not able to procure the Chronicle till too late last night to answer your letter or write to Mr. Hogarth, which I shall do to-day. I was extremely gratified by his critique, indeed I may add affected by it, for it has not been every one who has properly known me or done me (I will boldly say) justice. I have worked hard, and during many a long year, for fame, and have had many difficulties

* Frederick James Parsons matriculated July 26th, 1815, when he was fourteen years of age; he was a Fellow of Magdalen, 1833-42, Bursar in 1837, and Dean of Divinity in 1839. Appointed Vicar of Selborne, Hants., in 1842, he remained there until his death in 1875.

to encounter in obtaining that portion of it which I am proud to know I possess. I have been a slavish servant to the public, and too often when I have turned each way their weathercock taste pointed they have turned round on me and upbraided me for not remaining where I was. This is metaphor, but it is fact !

Had the public remained truly and loyally English, I would have remained so too, but I had my bread to get, and was obliged to watch their caprices and give them an exotic fragrance (if I could not give them the plant) when I found they were tired of and neglecting the native production. As in all similar cases however, a portion, and a glorious portion, of my countrymen have stood firm, and English music has still its warm friends and supporters. Witness this very day, the anniversary of my splendid triumph at Manchester. By a letter received this morning from thence, I learn that the season of the Gentlemen's Glee Club is to commence this evening, on which occasion, as a compliment to the said anniversary, the programme is to consist entirely of my compositions. So that English music has still its "strongholds" and "fastnesses." Unfortunately they are, as in the metropolis also, in private society, and not in public places, for the theatres which ought and were originally intended by the Legislature to be the National Conservatories of genius, musical as well as literary, are closed, and it would appear for ever, to English music and English composers, although ridiculously enough their lessees are pointing to a banner waving over their walls on which is painted "The Beggar's Opera" as a proof of their patronage and encouragement, of British music. And I need not state to you the necessity of musical works obtaining their impress of popularity in a large public establishment ere they can make their way into private society to an extent that will repay the labours of the composer and the outlay of the publisher.

There is but one hope for the resuscitation of English Dramatic Music, for there is abundance of talent to support it, and that is a new theatre to be devoted exclusively to the performance of bona fide English Opera, and this is only to be achieved by the firm and steady co-operation of British musicians, particularly the vocalists, the pecuniary contributions of the public, and a similar assistance from the Government. The locale might be either the English Opera House or the new theatre in Oxford Street. No doubt it might also be achieved by individual speculation, or, which would be preferable, the speculation of a small company of individuals. And it does appear strange that with so many companies existing for concerns, many of which are at first (and often prove in the event to be) mere "castles in the air," a few men cannot be found to risk their few hundreds each in a concern so truly national, and so certain, if conducted on proper principles, to provide a handsome profit ! Besides putting out of the question the various interests of composers, singers, publishers, and all other parties immediately concerned, it is a matter of material interest to the majority of the people, who by no other means can obtain a supply to them of that style of music which they really understand and can themselves execute. And it is a matter of policy with the Government to aid such an undertaking, for the encouragement of a national style of music must ever be of the greatest importance to a country with an extensive population. So much for that affair, and now to the other parts of your letter.

I do not think it would be advisable to write to the Editor of the latter part of Mr. Hogarth's critique, as they are points of but little consequence, and which I shall answer in my letter to him. To have annexed the name of the opera, and from which each piece was taken, would have been giving it that theatrical feature which I deemed it better to avoid, and I know well that in private societies it has often formed an objection to the performance of such pieces.

As to the cliffs (*sic*) I had some difficulty in deciding on the plan I would adopt—the tenor cliff (as it is generally termed) has hitherto been greatly objected to by amateurs, and though some of them may read it the generality do not. I have therefore given the treble cliff in the tenor part in those pieces I judged most suitable for amateurs. To have given the tenor cliff throughout the work would have displeased the majority of amateurs, and I could not, in justice to myself, give the treble cliff throughout to the tenor parts, though I have in those cases sometimes used the bass cliff. But we cannot please everyone. It is a work intended for general popularity and usefulness, and I took the best means I could think of to render it such. Had it been of a more scientific and classical nature, as an Oratorio, &c., I should have pleased myself alone!

Latterly, I have suffered much from the usual fatigues of the season, and particularly from excessive depression of spirits, arising from reflections on a sad event now little more than a twelvemonth old, and feelings which mastered me, and which, though I shall probably carry them with me to the grave (and they have hitherto "passed outward show") I must strive against for my own and dear children's sake. To such a state indeed had they reduced me that it was the advice of relations and friends I should take a few weeks repose and change of scene, and which have had their usual effect and greatly benefited me.

I fear it would be impolitic and dangerous to ask for the names of the Queen and Prince as subscribers to the Glees, though they did not have copies. As from the Glees having already been presented to the Prince it might look as though they had been sent to him with that ulterior view. And "Princes" are very tenacious and sharp-sighted, and though nothing of the kind was intended their fancying so would be prejudicial and might lead to a coldness. I will give a much stronger reason too when I see you, viz., what passed when I obtained the permission to arrange the Handel work and dedicate it. Yours very faithfully, HENRY R. BISHOP.

P.S.—Don't forget the cheque, as I have made arrangements respecting it!

TO J. G. BELL.

[NO ADDRESS]

May, 31st, 1841.

SIR,—Having ventured to announce myself as a Candidate for the recently vacant Professorship's Chair of Music in the University of Edinburgh, I beg leave to solicit the favour of your Vote and influence in my behalf; and to assure you, that should I be so fortunate as to obtain the above distinguished honour, every endeavour shall be exerted to prove myself worthy of your Patronage. I remain, Sir, Your obedient Servant, HENRY R. BISHOP.

TO HIS SON, AUGUSTUS.

EYTON.

November 8th, 1841.

MY DARLING BOY AUGUSTUS,—You will receive this on your birthday, and I write it to wish you many happy returns of that day, and pray God to bless you, preserve you in health, and make you always a good boy, and in course of time also a good man. I hope you will, all of you, pass a pleasant and happy day, and be very merry. God bless you again, and believe me to remain, Ever your truly affectionate Father, HENRY R. BISHOP.

TO HIS DAUGHTER, LOUISA.

EDINBURGH, 26, QUEEN STREET,

October 1st, 1842.

MY DEAREST GIRL,—I am expecting very shortly a little letter from you, written with your own pretty hand. I am delighted to hear that you and dear Boy are so merry and happy. I hope very soon to find a nice plaid for you, which will make you look like a little Scotch woman. I had a letter from dear Rose, in which she tells me that she rode on Saturday last for half-an-hour on a pony. God bless you both, and believe me, my Sweet Girl, Ever your truly affectionate Father, HENRY R. BISHOP.

P.S.—You must take great care of the house while I am away, and be the little housekeeper. I have sent dear Boy a whole bushel of kisses, and I send you another. Don't give any of them away!

TO MARIA HAWES.

13, CAMBRIDGE STREET, HYDE PARK,

May 5th, 1843.

DEAR MISS HAWES,—Although I have written to Mr. Greatorex, I think it better to acquaint you that His Grace the Duke of Wellington has this morning desired me to engage you for the Ancient Concert of Wednesday next. You are to sing "Paga fui," the trio of Horsley's "When shall we three meet again" (2nd soprano), and in "Sound the loud timbrel." Send me an answer directly. I remain, Very truly yours, HENRY R. BISHOP.

TO WILLIAM CARD.

13, CAMBRIDGE STREET, HYDE PARK,

June 28th, 1843.

DEAR SIR,—In reply to your letter, I am directed by the Committee of the Edinburgh Festival to offer you £40 for your services as First Flute. The Festival is to commence on Monday evening, the 9th of October next, and (comprising six performances) concludes on the following Saturday. The General Rehearsal to take

place early on Saturday morning October 7th and Monday morning October 9th. Requesting the favour of an immediate answer, I remain, Very truly yours, HENRY R. BISHOP.

P.S.—An Edinburgh steamer (if preferred) leaves London every Wednesday and arrives on Friday.

TO MACKINLAY.

EDINBURGH,

October 15th, 1843.

MY DEAR MACKINLAY,—In answer to your letter, I can only say that it is fully my intention to be in London on Thursday next, having to go up immediately on matters of importance. Directly I arrive I will take steps for the Books you mention being sent to you. It would be quite impossible for me to give an order for their being sent till I have seen them, and removed from them the private memorandums, of which they are full. I suppose they are wanted by the Handel Society, but I confess I had thoughts of giving directions (which I have now the power of doing) for their being purchased for the library of the Ancient Concerts, the edition of Handel in that library being very small indeed, and consisting of not more than five or six volumes. If they are intended for the Handel Society, I think I may put forth a prior claim to them for the Ancient Concerts, particularly as I am not well pleased with some of the proceedings of that Society, which now appears to me to have been formed for the purpose chiefly of raising up some little men on the shoulders of more established ones.

Our Festival concluded yesterday. The performance altogether has been truly splendid; in many instances finer than I ever heard, but the usual cabals and intrigues of this place, in which the grossest falsities were not scrupled to be used, have rendered the receipts at least half only what they otherwise would have been, and the Directors have, therefore, had to pay perhaps about £2,000 out of their pockets, which they have done most nobly and honourably. As far as music on any such enlarged scale, or any scale at all is concerned in Scotland, this failure in the receipts is a death blow to it, probably for ever! And in all likelihood the magnificent new music hall, which is really one of the finest and most perfect things of its kind in Europe, will eventually be turned into a church or a chapel. And all this might have been prevented had the demon-like spirit of party which exists here been kept quiet, at least for this occasion. Those, however, of that party who are connected with Music as a profession or trade will ultimately be the sufferers—they have cut from under them the bough on which they rested for support. In all other respects the success has been truly great, and most gratifying to every one, and they (the profession and many others) were pleased to give me a public breakfast on Friday morning last at the Waterloo Rooms, as a testimony of approbation. There were about eighty persons sat down to it, amongst whom were three of the directors, viz., Sir George Clark, Sir George Mackenzie, and

Mr. Wauchope—besides all the ladies (principal vocal performers) engaged. It was a very pleasing compliment.

I am now busy, of course, in winding up the several matters of the Festival, therefore conclude, hoping very shortly to see you, and remaining, Yours faithfully, HENRY R. BISHOP.

P.S.—In the *Sun* evening paper of London I understand that the week before this last it was stated that "Owing to unavoidable circumstances, the Edinburgh Musical Festival is put off." This was one of the many blackguard tricks resorted to by the "party," and intended no doubt, to prevent several of the performers engaged from coming. However, it completely failed.

TO DRAGONETTI.

13, CAMBRIDGE STREET, HYDE PARK,
December 14th, 1843.

MY DEAR SIR,—I am desired by the Committee of the Oxford Musical Festival, which is to take place in the month of June next, to offer you an engagement for that occasion. The terms which the Committee have directed me distinctly to state to you as the only offer they can make, are thirty guineas for your services, including for solos, if required, and an additional sum of two guineas for the carriage of your Double Bass, making altogether £33 12s. I beg to add that there will be three morning performances as usual, the dates of which will be made known as soon as possible. Requesting the favour of an immediate answer, I remain, my dear Sir, Very truly yours, HENRY R. BISHOP, Conductor.

TO CHARLES LONSDALE.

CAMBRIDGE STREET,
Saturday [1844].

DEAR SIR,—I have only lately arrived in town or would have answered your note earlier. I have no score of Gluck's "Orfeo"; the only one I know of is in the Ancient Concert library. I do not like either of the new versions of "Alla Trinita." The omissions of the repetition of a note in some of the bars (in the card version), and which is not according to the original melody, spoils the character of it. In the other version, to say nothing of the harmonies, the strict keeping to the original melody (so ostentatiously pointed out in the title) was, I think, useless in that case, as the trifling alterations made were improvements, and licensed according to more modern rules for composition.

Will you be so good to send me as soon as possible (for the Ancient Concerts) the following music paper, viz., two quires 12 staves upright, two quires 14 staves upright, and two quires 12 staves long.

I subjoin a list of music I shall require to see as speedily as you can send it, and which H.R.H. Prince Albert has this morning commanded me to look at.—H.R.B.

TO PROFESSOR PHILIP KELLAND.

LONDON,
28th February, 1845.

DEAR SIR,—The Chair of Music in the University of Edinburgh having been declared vacant, I have again had the pleasure to enter my name as a Candidate for the Professorship, and I now take leave most earnestly to solicit your vote and influence in my favour. I beg to assure you that should I have the honour to be re-elected, my best endeavours will be exerted to fulfil in every respect the duties of that situation which severe and protracted illness compelled me most reluctantly to resign.—I remain, dear Sir, Very truly yours,
HENRY R. BISHOP.

TO GRUNEISEN, the musical critic.

13, CAMBRIDGE STREET, HYDE PARK,
Monday Evening [July 1, 1845].

MY DEAR SIR,—I cannot express to you how much annoyed I have been at losing the advantage of your kindness this evening. I had made every preparation for visiting "Les Huguenots," when at about five o'clock this afternoon some professional business presented itself (of a nature I was obliged to attend to immediately), and it has entirely prevented me leaving the house any part of the evening. I am, however, equally obliged by your kind favour, and should I miss hearing the Brussels Company at Covent Garden, though I hope not, I am glad to learn they are going to Drury Lane.—Believe me always, Yours very faithfully, HENRY R. BISHOP.

TO LONSDALE.

CAMBRIDGE STREET,
July 14th, 1847.

DEAR SIR,—In the "Proof" of the Book you have sent to me I perceive that, preceding the list of vocal performers, it is stated that "H. Field, &c., proposes continuing to print the Annual Book, &c., by permission of the Royal and Noble Directors." That permission having, as I am therefore to suppose, been obtained, I conceive it to be strictly the duty of the Conductor of the Ancient Concerts, or whoever else may have the general management of the details of those Concerts, annually to watch over, very carefully, and examine the Proof of that Book previous to its publication, as the Directors, having graciously accorded their permission to publish it, are in a certain degree responsible for its contents. In the first place, therefore, a Proof of the whole Book should be sent to me for correction, as in those of former years there are many errors, with regard to the words of vocal pieces.

I do not myself see any objection to "A sketch of the rise," &c., of the Concerts being prefixed to the Book, though it is perhaps a question whether the consent of the Directors should not have been previously obtained. In the Proof of that Sketch, however, there are several errors and omissions (easily corrected, no doubt), but there are also passages in it which, I am inclined to think, would be

displeasing to the Directors. The writer (always meaning well) has probably overlooked this. Such a "Sketch" ought not, if possible, to be open to ill-natured criticism, but with my sincere esteem for the writer, I should not like to point out my objections without having his full permission to do so. I shall be happy at the same time to give my reasons for those objections.

I shall be at home any time to-morrow morning if you could have the goodness to call on me respecting this matter. I could then explain to you the corrections which I think to be necessary.—I remain (in haste), Dear Sir, Yours truly, HENRY R. BISHOP.

To BENJAMIN LUMLEY, the impresario.

13, CAMBRIDGE STREET, HYDE PARK,
May 18th, 1850.

MY DEAR SIR,—You offer me, indeed, a high gratification. I have much pleasure in accepting your kind invitation to dinner on Monday next, and remain, Yours very faithfully, HENRY R. BISHOP.

To FREDERICK GYE, of Covent Garden.

13, CAMBRIDGE STREET, HYDE PARK,
August 10th, 1850.

MY DEAR SIR,—I ought to have written earlier than this to thank you for your kindness in particular in sending me the Box for "Le Prophète." Unluckily, although I so much wished to have heard that Opera in the present season, I was unable to go in consequence of sudden illness, from which, however, I have now recovered. With the united regards and compliments of myself and Rose to Mrs. Gye, to whom we hope very shortly to pay a visit at her house, I remain, Very faithfully yours, HENRY R. BISHOP.

To HENRY PHILLIPS, the singer.

13, CAMBRIDGE STREET, HYDE PARK,
May 2nd, 1851.

MY DEAR SIR,—A dinner is to be given to Sir Charles Clarke at Willis's Rooms, on the 28th of this month, and for which occasion I have been requested to engage your professional assistance—terms three guineas. If you will favour me with a line directly, saying whether it will be convenient for you to attend, I will acquaint you with further particulars in due time. I remain, Yours truly, HENRY R. BISHOP, Kt.

P.S.—I have reason to believe that you will also be invited to dine.

To JOHN L. ELLERTON, a gifted amateur composer.

CAMBRIDGE STREET, HYDE PARK,
May 30th, 1854.

MY DEAR SIR,—I so much anticipated the pleasure of hearing some of your charming Quartets this morning that I did not write to thank

you for your kind invitation. Unfortunately, however, I have been a great invalid for some time past, and to-day I did not feel equal to the task of going out. I have lost an especial treat, but feel equally obliged to you for the opportunity you gave me.—Believe me, Yours very truly,
HENRY R. BISHOP.

TO LONSDALE.

CAMBRIDGE STREET, HYDE PARK,
July 15th, 1854.

DEAR SIR,—I wished to have called on you about the following matters, but not being able to do so I am obliged to take the only alternative, namely, to write. It is my wish to have one of the Corales (which I introduced at the Ancient Concerts) performed at the opening of St. George's Hall, Liverpool, but having mislaid my copies of them you will oblige me by sending a copy of each of those you print, which have the voice parts printed separately. Or perhaps it may be better that I should see them all, in case I might like any one of them, of which it may be worth having the parts copied.

The next matter is, that as I am now obliged to return the full score I had borrowed of Rossini's duetto "*Bella immago*," I should wish you to send me the proof of it again, which I had only partially corrected, and which I could not completely correct without having the full score before me. It is quite immaterial whether you adopt the alterations I had made in the last two pages (I think it was), as should you not do so I will equally correct those which you prefer.

And lastly, my daughter, Mrs. Wakeford, of Foley Place, has requested me to use some influence with you, if possible, to induce you, in her instance only, for once to depart from one of your rules respecting your musical circulating library. It is this. As she would require but very little music—changing it very seldom—and chiefly some of the classical *P.forte* music not in very general requisition, she wishes you to allow her to subscribe for only one guinea per annum, under the above considerations. She says that this is all she can afford. I need not say that should you see no valid and insurmountable objection your compliance with her wish will be considered an obligation by, dear Sir, Yours faithfully, HENRY R. BISHOP.

TO DR. CHARLES MACKAY, to whom, with one exception, the remaining letters (from the British Museum collection) are directed. All those unaddressed were sent from Bishop's home at 13, Cambridge Street, Hyde Park.

June 16th, 1851.

DEAR SIR,—Pray do not suppose that because you have not heard from me since I had last the pleasure to see you I have neglected the object of our meeting. I have been so incessantly occupied at the Exhibition that I could not even write to you before this;

but I have now a prospect of some leisure days, and shall hasten to select the Melodies, &c., we spoke of, and do whatever is necessary for the promotion of the design we have in view. I thought it better, however, to send you this note on the subject to explain the cause of your not having hitherto heard from me.—Believe me to remain, Yours very truly, HENRY R. BISHOP.

June 23rd, 1851.

MY DEAR SIR,—I intend myself the pleasure of calling on Mr. Ingram this day, and should I find him at the office (in the Strand) will hope to make the basis of an arrangement with him by which we may commence our labours without delay. I enclose a slight list of songs, &c., the greater part of which would be available for our purpose to commence with. In making that selection I have had that object in view which I conceive to be all important, namely, the necessity of bringing forward beautiful and, many of them, excellent melodies, the words of which are not at present suitable for female lips, but which can be made so, *de nuovo*, through the aid of your genius. For it appears to me, that though in some instances the words of those Songs may not be objectionable, still they are not such as a female could sing—the melodies, therefore, are to them but as a “sealed book.” In looking into “authorities” I find a vast field for us to glean from. There are many of the Scotch, Irish and Welsh Melodies, the words of which have not been rendered unobjectionable by modern Poets—and which, even if they have been, might have new versions—and many English Melodies, from the earlier part of the 17th century to almost the present time. Hoping very shortly to have an opportunity of seeing you on the subject of a work which I conceive likely to be so interesting not only to ourselves but to the Public of the United Kingdom, I remain, my dear Sir, Yours very faithfully, HENRY R. BISHOP.

September 9th, 1851.

MY DEAR SIR,—“Old King Coal” is ready for the printers, and I am now somewhat at a standstill, for I find I cannot decide on the selection of melodies without having your opinion. Should it be possible for you to favour me with a visit I shall feel greatly obliged, as though much improved in health, I am still a house-keeper. Yours very faithfully, HENRY R. BISHOP.

To H. INGRAM, of the *Illustrated London News*.

October 17th, 1851.

MY DEAR SIR,—As you were kind enough to say that I might call upon you for some money when needful, I now venture to ask you for some, as it would at this moment be very acceptable to me. And as I have by this time furnished the songs sufficient for at least three numbers, I would ask you to spare me the sum of sixty guineas. Any receipt for the same, insuring you the entire copyright of my arrangements, &c., of the songs I shall be most happy to sign. I shall come

to you at Loudwater on Friday next with great pleasure. Believe me, Yours very faithfully, HENRY R. BISHOP, Kt.

P.S.—Should you oblige me with a cheque for the sum I have named, to-morrow evening or Monday next will be time enough. In fact, I did not think that I should require it till this morning.

TO MACKAY.

October 30th, 1851.

MY DEAR SIR,—I have thought it better to return you the proof of your excellent notice of the Old English Songs, having a remark or two to offer. Stevenson was Sir John when he arranged the Irish melodies. Is George Thomson the "late"? It is about two years since I saw him; I thought he must, if alive, be very old; I have not heard of his decease. Hogarth, his son-in-law, would know. It was certainly through his means that so many Scotch airs were rescued, and I believe he employed Burns to assist him in the work; but it is perhaps only as a proprietor and editor that he is to be considered. The songs in his collection were arranged by Haydn chiefly, and by Beethoven, Kozeluch, &c.

To the names of Songs quoted, such as "The girl I left behind me," &c., might, if you wish it, be added those of "Auld Robin Gray," "Within a mile of Edinboro' town," and "Mary's dream." As to "John Anderson, my Jo," though I believe it to be English, I never saw it in an English collection, but I have seen it headed thus: "Founded on a Roman Catholic chant." I also enclose my "Memoir."* This, of course, I have asked a *friend* to draw up for me, from materials, as to dates, &c., I furnished him with. I could not do it myself, for though not, I fear, over modest, I should have blushed into a scarlet fever! Pray do me the favour to look it over, and make any alterations you think proper. The word "considerable" occurs twice in the first paragraph—perhaps "evinced a remarkable talent for music" might therefore be better, or any other word that occurs to you. I have received a note from Mr. Smyth, and hope to call on the artist, Mr. Kilburn, to-morrow. You can be so good to forward the Memoir to the printer.

I have got back the song "Light of love," which, unluckily, was already in type. The alterations requisite are several, and important, for I feel certain that the version in the "Beggar's Opera" is the true one. These alterations may give some trouble, but indeed they must be made. Chappell's version appears too modern (suspiciously so), and I have not seen any other, excepting in the "Beggar's Opera." Believe me (in haste), Yours very faithfully, HENRY R. BISHOP.

November 22nd, 1851.

MY DEAR SIR,—I have found that the mention (Honorable mention) of me in Sir Walter Scott's novel is not in a note, but in the text. I send you the extract.† I had not the book, and have had

* This appeared in the *Illustrated London News* of December 6th, 1851.

† The extract was from "Quentin Durward": "Such scraps of old poetry have always had a sort of fascination for us, and as the tune is lost for ever, unless Bishop happens to find the notes or some lark teaches Stephens to warble the air, we will risk our credit and the taste of the lady of the lute by preserving the verses."

some difficulty in procuring it in this neighbourhood; otherwise it should have been sent earlier.

I trust that the enclosed little notices of the songs will be in time. You took me rather by surprise, so that I have been obliged to make them up in a hurry. I must, however, beg that you will only consider them as mere sketches, and that you will have the goodness to put them into better shape, in short, do with them whatever you think proper. The note I have already printed to "Fair Sally loved a bonnie seaman" will perhaps be quite sufficient for the purpose. If you think it necessary to say anything about Sir John Packington, and his gallantry towards his mistress Queen Bess, it would probably come better from you, as belonging more to the words than the music. I received the Book safely, and keep it under lock and key. When I have the pleasure to see you next we will talk of the airs it contains, several of which may be available. Also about the melody from "Polly." The one for "Sober wine" will do perfectly well. Yours ever faithfully, HENRY R. BISHOP.

December 5th, 1851.

MY DEAR SIR,—I enclose the notes for the six songs, which I must beg you to look over, and amend according to your better judgment. I can only furnish the matter—the manner I must leave to you. I regret to say that, though up and about, I am still suffering much from pain. Ever yours faithfully, HENRY R. BISHOP.

December 24th, 1851.

MY DEAR SIR,—I have been so entirely occupied with our "Crotchets and quavers" that I had totally forgotten a little money matter, which I am obliged to be prepared for on Saturday morning next. Will you kindly mention this to our friend Mr. Ingram for me? I would not offer you the trouble, but under the idea that you may know whether he is in town or not. And if I wrote to him, which otherwise I would have done, my letter, if he is out of town, might be delayed. Pray say that unless I was actually in need of this supply I would not request it. The sum I wish is the same as before, namely sixty guineas.

I have just heard of some capital old song books for our purpose, and hope to have them sent to me for inspection to-day. I shall probably have to purchase some of them, but they will be valuable to us. I think I shall be able to trace some songs of Dowland's amongst them.

I send you with this "The garden gate," which I have taken down from my children and their nurse singing it. The nurse says that she remembers her mother singing it when she was a child. Ever yours faithfully, HENRY R. BISHOP.

January 5th, 1852.

MY DEAR SIR,—I send you herewith the Egg Hornpipe, but I fear that though a very pretty tune it is not a very vocal one. Would you object to change the name of Nelly to Ellen in the song "When I recall

what Love has done"? Ellen is a better word for the music. My young ones are full of delightful recollections of their New Year's Eve party at your house, and are none the worse for it. They desire to be most kindly remembered to Mrs. Mackay and yourself, not forgetting your young ones.—Ever yours faithfully, HENRY R. BISHOP.

January 15th, 1852.

MY DEAR SIR,—Will you have the kindness to let me know whether the enclosed note, or anything similar you will be so good as to suggest, will be sufficient to insert in the Book of Songs, &c., of my lecture which I mentioned to you yesterday. I am desirous to introduce "Derwentwater," but should like it sung by a young lady (a pupil of mine), who has a beautiful contr'alto voice. Would you object for that occasion to one of the stanzas being omitted? Perhaps it might be the second, or the last; but should the last be retained, could you (for that occasion only) favour me by changing the word "curse" to some other? I am extremely anxious to make this song, as well as many of the other songs in our collection, popular; and I think that for a public performance three stanzas only, if possible, may be more favourable than four. "The green lanes of England" (one of my great favourites) will perhaps be better suited for a man to sing.—Ever yours faithfully, HENRY R. BISHOP.

January 19th, 1852.

MY DEAR SIR,—I received a copy of "Derwentwater" on Saturday evening, but none of the words had been corrected, according to your alterations. I have therefore returned it to the printers, corrected, and have requested two copies to be sent me as early as possible. "Polly" came to hand safely. I regretted very much to find that the remarkably fine air we had selected turns out to be the march in "Scipio"! That it is Handel's is beyond a doubt. What course we can take in the dilemma I hardly know, and it will be better to wait till I next see you, which I trust may be convenient to you on Wednesday at the usual time, as to-morrow I am obliged to be from home in the middle of the day. I have looked through all the melodies I possess, in the hope of meeting with an air equally good as that of Handel's, which we might substitute, but there is not one! There are some of a bold character, but not altogether of the same measure as your words. However, we must talk the matter over when we meet. It is quite clear that Handel had our fine old tunes before him when he wrote in this country, particularly those of our Purcell, on whom it has been repeatedly asserted he formed his style in writing melodies of a certain description. Even Byrd's air "Fortune my Foe" must have been well known to him when he wrote the very march in "Scipio"; and he candidly confessed that he never cared whom he pillaged so that the property was worth taking!—Ever yours faithfully, HENRY R. BISHOP.

January 30th, 1852.

MY DEAR SIR,—I have requested the printer to send for the manuscript of "Our swords are sheathed" immediately; it was quite ready. I will also attend to the remainder of your note of yesterday.

I have at length discovered the true "Lovely Nymph," which certainly is as it was sung by Mr. Sinclair when I revived "Midas"

at C.G.T. I enclose the air. If adopted instead of the other, your line for the repeat in each stanza would not be required. That the one air has been taken from the other is evident, but I cannot say which was first in the field. The enclosed appears more like Arne's simple style and regularity of construction. I also send you Dr. Blow's song "The self banished"; I had already marked it down in his Book of Songs. Dr. Arne's "Soft pleasing pains" I have not yet found, but am sure that I have heretofore met with it among my collections. You shall have it soon.

"The green lanes of England" made a perfect furore last night. I do not remember any song that has proved such a hit for many years! It was admirably sung by Mr. Benson, and elicited a vociferous encore. He intends to sing it frequently, and so will everybody that can sing or even hum. Male and female—all appeared in raptures with it! As soon as I can get out again (for I have a "shocking bad" cold, and which speaking to a large audience for an hour last night has tended to increase) I will get on the search again for "Pray Goody."

I have no idea what country claims "Yankee Doodle." I find it introduced by Dr. Arnold in a comic opera called "Two to One," but with other words, and headed "Yankee Doodle." It cannot be Irish, or Scotch, or Welsh, or French, or—in short, what can it be but English or American? But the Americans were English when that tune was composed, unless it was a nigger song; but all their songs are of English extraction.—Ever yours very truly, HENRY R. BISHOP.

March 3rd, 1852.

MY DEAR SIR,—I am much gratified by Mr. Moncrieff's interesting letters, and have no doubt whatever that we have now got on the right track of "Pray Goody." That melody I will prove to be the composition of Dr. Burney! "Midas" was produced in 1761 in Dublin. It was brought out at Covent Garden Theatre in 1764. The edition of it (of that year) with which we have been favoured by Mr. Moncrieff, states that "Pray Goody" was written to a "tune in 'Queen Mab.'" One account of that piece informs me that in 1752 Mr. (afterwards Dr.) Burney composed the music for three pieces at Drury Lane Theatre, namely, the tragedy of "Alfred," the burletta of "Robin Hood," and Woodward's pantomime of "Queen Mab." (This accords precisely with Mr. Moncrieff's account). The success of the latter was remarkable; it was taught to all young ladies, set to all barrel organs, and played at all familiar music parties. Nevertheless, the young composer preserved a strict incognito, which his daughter, Madame d'Arblay, accounts for by supposing that, as he was still under articles to Dr. Arne (who was his musical preceptor) he was "disfranchised from the liberty of publishing in his own name." From this thralldom he was emancipated by Faulke Greville, Esq., who proposed "terms to Dr. Arne for the release of his pupil, which were accepted." Other accounts state that "Queen Mab," a pantomime (composed by Burney) ran sixty nights the first season, and was revived almost every winter for near thirty years after. The date here given is 1750. Again it is stated that he produced the "musical drama" of "Queen Mab" in the winter of 1749-50. I am in possession of three songs in "Queen Mab," published by J. Oswald in St. Martin's Lane, but they have neither any date or

name of the composer, nor is "Pray Goody" one of them. I do **not** find "Queen Mab" in any of my catalogues, and it will be desirable for me to ascertain whether that piece is in the British Museum, though it will be merely from curiosity, for I feel not the slightest doubt that we have now got at the "birth," "parentage," &c., of "Pray Goody," and that the true Sire of the old wretch, who caused us such a hunt, is Dr. Burney. It will, of course, be necessary to alter the latter part of my note about that melody, and perhaps you will have the goodness to stop its being printed. I will send the alterations directly, as I hope to get to the British Museum to-morrow. I will take the greatest care of "Midas," and Mr. Moncrieff's letters, and return them to you in a day or two.—Believe me, Ever yours faithfully, HENRY R. BISHOP.

April 12th, 1852.

MY DEAR SIR,—I send you herewith the adaptation of some words to Handel's (as it is called) "Harmonious Blacksmith." I do not believe that Handel had any hand in the composition of the air, and am of opinion that he merely put some variations to it in his "Set of Lessons." This, however, I will enquire into. The poor Blacksmith was buried at Whitechurch, near Edgware. A tombstone was put up in the churchyard to his memory; I have seen it, and there is something on it relative to the tune which Handel adapted, but I forget the exact purport of it. I also send you "Love in thine eyes," and you will be better able to judge whether it can be used for our purpose. I have forwarded to Mr. Franklyn the note for the "Battle of Waterloo"; be so good to look over it. By the time this reaches you I hope to be in Oxford, where I am going to have a search for airs in the Bodleian. I shall stay there for that purpose a few days.

Will you now do me the favour to solicit Mr. Ingram to oblige me with a cheque for a little cash (say sixty guineas), which I find I am in need of. If sent here my daughter will forward the amount to me. Ever yours faithfully, HENRY R. BISHOP.

OXFORD,

April 27th, 1852.

MY DEAR SIR,—I have been such a wanderer during the last fortnight on business which I could not avoid that I am indebted to you a volume of apologies for not having answered your letters. I was in this place, as I informed you, first of all to search the Bodleian for airs; then I had to go to town, and to Birmingham to conduct a concert, and now I am here again for a day or two only on musical degree matters, for several aspiring candidates who are waiting to get a B.M. attached to their name. I fear that I shall not get to town from hence till Thursday, therefore could not have the pleasure of seeing you to-morrow as you propose, and I had better write you a line when I do arrive, and mention an early day for you to favour me with a visit. I ought long ago to have acknowledged the trouble you took respecting the "needful" from Mr. Ingram, which was duly received. In fact, I have lately been in such a whirl of business of various

sorts that I know not how many things I have forgotten to do which I should have done. I have copied some old tunes from the Bodleian, and shall get more—we must look them over—the names at least of some are of interest, such as “Old Noll’s Jig,” “A welcome to old Rowley,” “Queen Elizabeth’s Dame of Honour,” &c., &c. “The Woodpecker” is hopeless for us, for there is no doubt of its being the composition of Michael Kelly—at least, so he asserted it to be—and Power told me that he gave him fifty guineas for the copyright. I believe it now belongs to Cramer and Beale.

“The Harmonious Blacksmith” is decidedly not by Handel, but whether it is English or composed by another German I have yet to ascertain. I got at some history of the tune while I was at Birmingham. My own opinion is that it is English. Handel heard Powell the blacksmith sing it. As for the anvil part of the story, I think that nothing but nonsense. I do not believe that Chambers can have any authority for stating “Forgive me if your looks” to be Scotch; all the manuscript airs in the Book I have are English. Perhaps he gives the words, but to a different air? I will look at the two melodies, that and “Bessie Bell,” when I get home; I have no doubt I shall find them wholly different. I could perhaps say so at once, but I forget “Bessie Bell.” I will attend immediately on my arrival in town to the songs for Mr. Franklyn you mention, also to the queries of your former notes; the latter I should have done before, but for the reason I have stated. Hoping very shortly to see you, Believe me to remain, Ever yours faithfully,
HENRY R. BISHOP.

May 18th, 1852.

MY DEAR SIR,—The fame of our “Melodies” brought from oblivion by your excellent poetry seems to have travelled into Germany. A number, containing three of the songs, has just been put into my hands, published at Darmstadt, and I should imagine from the appearance of it that the whole work is in course of publication as fast as it is brought out here. What authority they have for doing this I cannot tell, nor whether there is any international law existing with that part of Germany. The songs are very neatly printed, and Herr Staudigl (who is delighted, he says, in singing them) tells me your words are beautifully translated into the German. Your name, of course, appears. Also mine. The three songs in the number I have are, “I lay in sorrow,” “If his heart never throbbed,” and “The Barley and the Hop.” It is stated on the title page that the work is sold for the benefit of the distressed people of the Odenwalder! Ever yours faithfully, HENRY R. BISHOP.

P.S.—Perhaps you will acquaint Mr. Ingram with this, if necessary. At all events, it may show what the Germans (the Hessians, at least) think of us.

[A gentle reference to this “poaching” was made in the *Illustrated London News* on October 10th, 1852: “Musical Germany is evidently not insensible, by reproducing our Musical Supplements, to our national claims as melodists!”]

September 13th, 1852.

MY DEAR SIR,—I think that the most likely way to obtain the permission we wish would be for me to write to Her Majesty (through Colonel Phipps), and if you see no objection to that course I will send a letter at once to Balmoral. I have had some little experience of such matters, and know that the above plan would be better than applying through the medium of any influential person. My letter would be immediately laid before the Queen, and I confess that I am sanguine enough to believe it would prove successful. Indeed, I should be greatly disappointed if it were otherwise, for not only has my little share in our work been truly a "labour of love," but I have bestowed infinite pains on it, and am more proud of my arrangements, &c., of our melodies than of any musical composition that I ever produced. I will not write to Her Majesty until I have heard from or seen you on the subject. Yours very faithfully, HENRY R. BISHOP.

September 17th, 1852.

MY DEAR SIR,—I send you herewith the air by Leveridge, which I met with in the British Museum. It quite escaped my memory to send it before. I have just discovered a copy of the first edition of Shield's song of "The Thorn," signed by Shield himself, and also one of the second edition. Rather to my surprise, they both state that the words are by "Robt. Burns." I had supposed them to be by a Mr. Rannie, but my recollection was of some thirty years ago, and therefore I do not wonder that it was not quite correct. I must have seen Rannie's name to some other song by Shield. I cannot, however, believe that the words of "The Thorn" are by Burns. (Perhaps you may be able to ascertain this for me.) Yet, if it should prove that they are, what I have said about them in my "note" might be deemed next to sacrilege. I have said that "the original words of 'The Thorn' are remarkably insipid and uninteresting!" I still think so, but if Burns really wrote them it might be as well to alter the "note" according to the annexed. Will you do me the favour to look it over, and forward it to the printers, in lieu of the one which I sent.—Ever yours faithfully, HENRY R. BISHOP.

September 25th, 1852.

MY DEAR SIR,—I beg to acknowledge the receipt of the check for ten guineas for the song with many thanks.

I was rather pleased to discover yesterday, at the British Museum, that the music to your song of "Nobody" is by Henry Purcell. It is a tune in his musical drama of "Dioclesian." You may, perhaps, remember that I found it in an old manuscript book, but without the name of the composer.

I was also able to come to the conclusion, I think decidedly, that the words of Shield's song "The Thorn" are not by Burns, but (as I at first said) by Rannie. In the Catalogue at the B. Museum it is stated "The Thorn," composed by Wm. Shield, sung by Mr. Incedon in his entertainment called 'Variety,' the words by R.

Burns (or, rather, J. Rannie), 1802." The fact was, that the said entertainment "Variety" was written by Rannie, and it is hardly likely that he would have introduced a song by Burns, though the latter was perhaps a better name for the publishers. Rannie also wrote the words of Shield's celebrated song "The Post Captain" in the same entertainment "Variety," and of all the other pieces of the same kind for Incledon, viz., "The Wandering Melodist," "The Songster's Jubilee," and "A Voyage to India," in the last of which I composed three of the songs (just before my first opera), though I did not know by whom they were written. Rannie published several dramatic pieces in 1806, never performed. Baker mentions him thus: "John Rannie, a person of this name published" &c. "The Blind Beggar of Bethnal Green," from which we have a song by Arne, was written by Robert Dodsley; acted at Drury Lane in 1739.

By the way, do you know of the companion picture of the Duke of Wellington, painted also by Lady Westmoreland, of the Duke writing his first despatch of the Battle of Waterloo? There is an engraving of it, no doubt, printed at the same place as the other; but it could easily be found at Colnaghi & Co. Would it not, or an extract from it, do for the next number of the *Illustrated News*?—Ever yours faithfully, HENRY R. BISHOP.

October 29th, 1852.

MY DEAR SIR,—I saw Mr. Cocks this afternoon, and he expressed a desire that you should write the words of six songs, and that I should compose the music to them. I suggested that they should be (according to what you mentioned to me some time ago as we were going to Mr. Bennocks) calculated for Sabbath Evenings, though that may be after consideration. Mr. Cocks asked me whether I could say what your terms would be likely to be; but I told him he had better see you himself on that subject, and he will, therefore, call on you. I trust that you will agree, as I am greatly pleased with the idea, particularly, if so settled, as to the sacred character of the songs. There has been nothing of importance done in that way since the Sacred Songs of Moore. Believe me, Ever yours faithfully HENRY R. BISHOP.

November 2nd, 1852.

MY DEAR SIR,—Many thanks for the book of songs. They are interesting, and will probably be useful to us. I will be with you on Saturday afternoon next between 3 and 4 o'clock. To-morrow morning I have to run down to Oxford to establish two candidates in their musical degrees, but I hope to return in the evening, or early on Thursday morning.

I was not unmindful of some enquiries as to getting the Dirge performed at St. Paul's, and thought that the best way was, in the first place, to get what information I could from my old friend Mr. Goss, the organist of the Cathedral. I inclose his answer to my letter, by which you will perceive that Dr. Millman, the Dean, has written something for the occasion, which it is Goss's special duty to compose.

My knowledge of Goss's high musical talent, and my private esteem towards him, have, of course, induced me to say in my reply that I would not for the world interfere any further in the matter. Mr. Gruneisen has returned me the Ancient Concert programme with the Duke's alterations, but has not sent the list of singers, written by the Duke. I, therefore, imagine it is yet in the hands of one of your artists. Will you do me the favour to enquire about it at your leisure, as I am anxious to preserve all his autographs.

I forgot when we last met to show you a somewhat curious specimen of coincidence, which my son sent to me. It may have been a "device" not of "the enemy," but the friends of Louis Napoleon. If worthy any notice, you can make what use you please of it.—With best compliments to Mrs. Mackay, in which my daughter begs to unite, Ever yours faithfully, HENRY R. BISHOP.

November 12th, 1852.

MY DEAR SIR,—I do not remember anything for a long time past that has more annoyed me, in the event, nor about which I have taken pains, than my March. I was extremely anxious that it should be performed by the bands in the procession, and therefore arranged it for that purpose. As I told you, I was desired to send the score of it to Windsor. But I soon afterwards learned that so many other original marches for the same occasion had been sent to H.R.H. the Prince (and I have no doubt, *entre nous*, several by, or from, persons of high station, to whom it might be difficult to send a denial) that H.R.H. determined upon excluding any march written for the occasion, and confining the programme of the military music to such pieces as the "Dead March in Saul," some German chorales, two marches by Beethoven, the Portuguese Hymn, &c. You will see by Colonel Phipps's letter inclosed, that H.R.H. deputed Sir Archibald Macdonald to make the selection of music. I therefore wrote to Sir Archibald, stating that I was aware of the difficulty there might be in making any preference out of the marches sent in; but that it appeared to me that difficulty might perhaps be got over by taking into consideration my position as Conductor of the Ancient Concerts under the direction of the late Duke, and my being the Professor of Music at Oxford, of which University the Duke was Chancellor. You will also see Sir Archibald's answer to my letter.

I mentioned to you an idea I had of the March being performed in the Cathedral at the conclusion of the ceremony. I wrote to Mr. Goss about it, requesting him to state to the Dean in what way I conceived it might be done with effect. I inclose Dr. Milman's answer to Mr. Goss on the subject. His notion however of its being played under the portico is frustrated by the contents of Sir A. Macdonald's letter. All this has annoyed me more than I can describe.

The Dean has informed me that a few seats are reserved in the Cathedral for men distinguished in literature and science, and has paid me the too high compliment of expressing a hope that I will attend as the "Representative of Music" on the occasion, inclosing a ticket, &c. Ever yours faithfully, HENRY R. BISHOP.

November 22nd, 1852.

MY DEAR SIR—I was sure that you would be so entirely engaged during the past week that I abstained from troubling you with a single line upon any subject whatever. And I fear that the seemingly never ending topic of "The Duke" will still continue to occupy your attention, at least for the present. I regret to perceive some signs (in the Paper) of your having been very ill-treated about tickets for the Cathedral. I should have thought that all such matters would have been the Dean's very first care. I received my ticket, but could not use it, not feeling sufficiently well to encounter the long sitting, crowd, &c., so I staid at home the whole day, and contented myself with the account of the proceedings and the illustrations of them in the *Illustrated News*. They are truly beautiful.

I shall be glad to call upon you about the Sacred and other songs for Mr. Cocks, but am engaged both to-morrow and Wednesday. I will, however, take my chance of finding you at home on Thursday afternoon. Mr. Cocks seems particularly to wish that all the songs or duets should be such as females will be sure to sing. And I agree with him, that in such matters the ladies are always our "sheet anchors."

I have not yet acknowledged the receipt of the "Jolly Miller"; it is a capital song, and has now a story and interest attached to it, which the original never had. The last stanza appears to me to want "bluff" Hal's name again at the beginning. If you could contrive it so, would it not sing better thus: "King Hal then sighed," &c., or something like it, instead of "King Henry sighed." But you are the best judge. By-the-bye, you mentioned that Carey's song, in the book you sent me ("Love's a gentle generous passion") is stated to be composed by Handel; so it is in that book, for it is not Carey's air that has been selected, only his words. The music set to them is from Handel's oratorio of "Athaliah." The air we have employed is Carey's own. I received the inclosed some time ago, and waited for an opportunity to give it to you. It is from Mr. Stretton, the singer, but it is a subject I know nothing of; and I dare say that a similar circular has already been sent to the office. Believe me, Ever yours faithfully, HENRY R. BISHOP.

November 11th, 1853.

MY DEAR SIR,—I cannot express to you how much I was grieved to learn by your letter of the 7th inst. that you had again been an invalid, and from so truly distressing a complaint. I trust however that the account of your convalescence still continues in force, and hope that as soon as I may be able to pay you a visit, I shall find you quite recovered. I have lately been so much engaged out of town, in attempting to "teach a few minds to shoot" in my musical lectures, that I omitted to tell you before I left (though I ought not to have done so) that I had not been unmindful of my promise to Mrs. Mackay to see Dr. Daniel respecting you. He had, however, been out of town for nearly three months past when I called, and has only returned within the last few days. I shall now see him without delay.

As to myself, I came to town on Wednesday; after visiting Bury St. Edmunds, Yarmouth, Saffron Walden &c., &c., and last night 1

lectured at the Jews Institution in Leadenhall Street. At every place your songs have been greatly successful, and last night "John Brown" (sung by Mr. Benson) was an immense hit. I send you by this post a Bury paper; perhaps some extract from it of my lecture might find a corner in the *Illustrated News*. Everywhere in the country I am asked when the remainder of the English Melodies will appear, and when the whole as a complete work will be published? They look for them, they say, in every number of the *Illustrated News*, but only to be disappointed. I assure you that the melodies are more "talked about" and sung in private parties than I had even anticipated.

My dear daughter and her infant, I am happy to say, continue perfectly well. She will be delighted to see Mrs. Mackay whenever she can favour her with a visit.

I have written to Mr. Davis concerning the proofs and hope that he will let me have them directly, as I am now fixed in town for some time, and shall be glad to get my pen to work, not only on them but on other matters. Believe me to remain, Ever yours very sincerely,
HENRY R. BISHOP.



SIR HENRY BISHOP'S COMPOSITIONS AND ARRANGEMENTS IN CHRONOLOGICAL ORDER.

1800.

Song, "He winna tak' the hint."
Six waltzes for pianoforte.

1801.

"Characteristic" piece, "The Battle of Alexandria."
Variations on "Miss Menage's Hornpipe," from Samuel Arnold's
ballet, "The Corsair."

1803.

Scena for soprano, "Al ruscelletto."
Quartet, "Conservati fedal."

1804.

Overture; afterwards used for "Tamerlan et Bajazet."
Italian aria for tenor, "Io ti lascio."
Selections for an opera, "The Czar of Muscovy," libretto by
Thomas Bolton.
Contributions to an operatic drama, "Angelina," libretto by Mary
Goldsmith; produced at the Theatre Royal, Margate, August 30th.
Glee, "When wearied wretches:"

1805.

"Grand sinfonia" in C.

1806.

Contributions to ballet, "Tamerlan et Bajazet"; produced at the
King's Theatre, April 8th.
Overture for ballet, "Armide et Renaud"; King's, May 15th.
Music for Rossi's "grand Anacreontic ballet," "Narcisse et les
Graces"; King's, June 24th.
Glee, "Foresters sound the cheerful horn."
Quartet, "Where art thou, beam of light?"

1807.

Concertante for violin, flute, oboe, bassoon, and double bass solos,
with orchestral accompaniment.
Trio for three flutes.
Three songs for Charles Incedon's entertainment "A Voyage to
India."
Sonata for violin and piano.
"Pas Seul" for Horatia Nelson.
Twelve glees, dedicated to Francesco Bianchi.
Scena for soprano and orchestra, "Eloisa on the death of Abelard."
"The Deluge"—an unfinished oratorio.

Four songs for Incedon's entertainment, "Travellers at Spa."
Cavatina, a setting of Metastasio's "No, non vedrete mai," with piano accompaniment.

1808.

Music for Thomas Sheridan's "grand serious ballet of action," "Caractacus"; Drury Lane Theatre, April 22nd.

Additional music for revival of James Cobb's melodrama, "The Wife of two husbands"; Drury Lane, May 9th.

Incidental music for Lumley Skeffington's drama, "The Mysterious Bride"; Drury Lane, June 1st.

Music for Theodore Hook's drama, "The Siege of St. Quentin, or Spanish Heroism"; Drury Lane, November 10th.

Music for James D'Egville's pastoral ballet, "Love in a Tub"; Drury Lane, November 23rd.

1809.

Opera, "The Circassian Bride," libretto by Charles Ward; Drury Lane, February 23rd.

Song in honour of Horatia Nelson, subsequently arranged as the glee, "Ronilda."

Music for D'Egville's Scottish ballet, "Mora's Love, or the enchanted harp"; King's, June 15th. Revived as "The Castilian Minstrel," Lyceum, June 8th, 1810.

Dance music for William Dimond's comedy, "The Foundling of the Forest"; Haymarket, July 10th.

Music for Edmund John Eyre's romance, "The Vintagers"; Haymarket, August 1st.

1810.

Serio-comic opera, "The Maniac, or the Swiss Banditti"; Lyceum, March 13th.

Additions for revival of Isaac Bickerstaffe's comic opera, "The Maid of the Mill"; Covent Garden, June 19th. Revived at Covent Garden, October 18th, 1814.

Trio for harp and two performers on one piano, or for three performers on two pianos, "in which is introduced a favourite Welsh air."

1811.

Contributions to Thomas Morton's operatic version of Scott's "Lady of the Lake," entitled "The Knight of Snowdon"; Covent Garden, February 5th.

1812.

Music for Frederick Reynolds's adaptation of Kotzebue's "Pizarro," entitled "The Virgin of the Sun"; Covent Garden, January 28th.

Music for revival of Milton's "Comus"; Covent Garden, June 5th.

Additional music for revival of Kane O'Hara's burletta, "Midas"; Covent Garden, September 17th.

Music for Dimond's drama, "The Æthiop, or the Child of the Desert"; Covent Garden, October 6th. Revived at Covent Garden as "Haroun Al Raschid," January 11th, 1813.

Additional music for revival of William Jackson's opera, "The Lord of the Manor," Covent Garden, October 24th. One interpolated

song was "The Dashing White Sergeant," the words by General Sir John Burgoyne

Music for Reynolds's drama, "The Renegade," an adaptation of Dryden's "Don Sebastian"; Covent Garden, December 2nd.

1813.

Two songs for revival of Charles Dibdin's "Poor Vulcan"; Covent Garden, February 3rd.

Music for Charles Kemble's drama, "The Brazen Bust"; Covent Garden, May 29th.

Contributions to the "heroic pastoral burletta," "Harry le Roy," founded by Isaac Pocock on Robert Dodsley's "King and the Miller of Mansfield"; Covent Garden, July 2nd.

Ensembles and "melos" for Pocock's drama, "The Miller and his Men, or the Robbers of Bohemia"; Covent Garden, October 21st.

Epicedium in revival of "Antony and Cleopatra"; Covent Garden, November 15th.

Music for Pocock's "melodramatic opera," "For England Ho! or Escapes from France"; Covent Garden, December 15th.

Canzonet in G minor "for the album of Mr. J. Windsor, of Bath."

1814.

Nine numbers for Charles Dibdin, jun.'s, comic opera, "The Farmer's Wife"; Covent Garden, February 1st.

Music for John Kerr's adaptation of "Le Pelerin blanc," entitled "The Wandering Boys, or the Castle of Olival"; Covent Garden, February 24th. Revived at Drury Lane, May 30th, 1825.

Music for the first act of Charles Farley's "Asiatic Spectacle," "Sadak and Kalasrade, or the Waters of Oblivion"; Covent Garden, April 11th.

Additional music for General Sir John Burgoyne's arrangement of Grétry's opera, "Richard Cœur de Lion"; Covent Garden, May 24th.

Music for the patriotic interlude "The Grand Alliance"; Covent Garden, June 13th.

Music for Henry Harris's version of Guilbert de Pixérécourt's drama, "Le chien de Montargis," entitled "The Forest of Bondy"; Covent Garden, September 13th.

Music for D'Egville's Spanish ballet, "Doctor Sangrado"; Covent Garden, September 26th.

Additions for revival of Arne's "Artaxerxes"; Covent Garden, September 30th. Revived at Covent Garden, October 16th, 1839.

Music for revival of "Romeo and Juliet"; Covent Garden, October 6th.

Arrangement of, and interpolations to, Boieldieu's opera "Jean de Paris"; Covent Garden, November 12th.

Setting of Robert Southey's scena "Hanover" (from "Carmen Triumphale"), for Braham.

1815.

Songs for Dimond's entertainment, "Brother and Sister"; Covent Garden, February 1st.

Opera, "The Noble Outlaw"; Covent Garden, April 7th.

Music for revival of "Telemachus," Covent Garden, June 7th.

Music for Howard Payne's drama, "The Magpie or the Maid"; Covent Garden, September 15th.

Music for the "grand historical melodrama," by Farley and Pocock, "John du Bart, or the Voyage to Poland"; Covent Garden, October 25th.

Overture and additional music for the revival of Michael Arne's setting of Garrick's "Cymon"; Covent Garden, November 20th. Revived at Covent Garden on October 21st, 1817, and October 11th, 1820.

Overture, "Percy."

1816.

Overture and songs for Reynolds's arrangement of "A Midsummer Night's Dream"; Covent Garden, January 17th.

Overture, ballads, and glees for "Guy Mannering, or the Gypsy's Prophecy," an adaptation of Scott's novel by Daniel Terry; Covent Garden, March 12th.

Music for Pocock's "Arabian tale," "Who wants a Wife, or the law of the land"; Covent Garden, April 16th.

Music for the pageant "The Royal Nuptials, or the Masque of Hymen"; Covent Garden, May 6th.

Songs for R. F. Jameson's comedy, "Exit by Mistake"; Haymarket, July 22nd.

Musical drama, "The Slave," libretto by Morton; Covent Garden, November 12th.

Quartet for strings.

1817.

Vocal numbers for Reynolds's version of "The Humorous Lieutenant or Alexander's Successors"; Covent Garden, Jan. 18th.

Music for Pocock's drama, "The Heir of Vironi, or Honesty the Best Policy"; Covent Garden, Feb. 27th.

Music for Dimond's drama, "The Conquest of Taranto, or St. Clara's Eve"; Covent Garden, April 16th.

Music for Richard Shiel's drama, "The Apostate"; Covent Garden, May 3rd.

Overture in E, Philharmonic Society, May 26th.

Perversion of Mozart's "Don Giovanni," entitled "The Libertine"; Covent Garden, May 30th.

Additional music for revival of Thomas Linley's opera, "The Gentle Shepherd"; Covent Garden, June 27th.

Additions to Samuel Arnold's opera, "The Castle of Andalusia"; Haymarket, July 26th; revived at Covent Garden, Nov. 1st.

Music for Jameson's comedy "Teasing made Easy"; Haymarket, July 30th.

Music for Reynolds's adaptation of "Les Deux Savoyards," entitled "The Duke of Savoy, or Wife and Mistress"; Covent Garden, Sept. 29th.

Music for Reynolds's drama "The Father and His Children"; Covent Garden, October 25th.

Quartet, "Sweet Rose of England"; November 12th.

Setting of Petre's elegiac ode, "The Idol of our Hopes and Fears"; November 21st.

Setting of Coleridge's dirge, "Mourn Israel."

"Canone" for three voices, "Bella Prova."

Music for Robert Burns's cantata, "The Jolly Beggars"; first performed in public in the Caledonian Theatre, Edinburgh, March 19th, 1823.

1818.

Music for Dillon's tragedy, "Retribution : or, The Chieftain's Daughter"; Covent Garden, January 1st.

Music for Reynolds's drama, "The Illustrious Traveller; or, The Forges of Kanzel"; Covent Garden, February 3rd.

One song for a revival of Milman's "Fazio"; Covent Garden, February 5th.

Music for Thomas Dibdin's opera, "Zuma; or, The Tree of Health"; Covent Garden, February 21st.

Music for Pocock's drama, "Rob Roy MacGregor; or, Auld Lang Syne"; Covent Garden, March 12th.

Songs for revival of Arnold's operatic romance, "The Devil's Bridge"; Covent Garden, April 11th.

Music for Dimond's operatic farce, "December and May"; Covent Garden, May 16th.

Music for Reynolds's drama, "The Burgomaster of Zaardam; or, The Two Peters"; Covent Garden, September 23rd.

Arrangement of, and additions to, Rossini's "The Barber of Seville"; Covent Garden, October 12th.

Canon, "Blessed be the Name of the Lord"; October 20th.

Funeral anthem, "I have kept the ways of the Lord."

Quartet, "Hark, the Solemn Distant Bell."

1819.

Arrangement of, and additions, to Mozart's "Marriage of Figaro"; Covent Garden, March 6th.

Music for Farley's drama, "Fortunatus and His Sons; or The Magic Purse and Wishing Cap"; Covent Garden, April 12th.

Music for Terry's adaptation of Scott's novel, "The Heart of Midlothian"; Covent Garden, April 17th.

Music for Morton's farce, "A Roland for an Oliver"; Covent Garden, April 29th.

Music for William Abbot's play, "Swedish Patriotism; or the Signal Fire"; Covent Garden, May 19th.

Additions to Noblet's ballet, "Paul and Virginia"; Covent Garden, June 26th.

Music for George Colman's dramatic legend, "The Gnome King; or, the Giant Mountains"; Covent Garden, October 6th.

Additional music for revival of Purcell's "Arthur and Emmeline"; Covent Garden, October 26th.

Overture and arrangement of familiar airs for revival of "The Comedy of Errors"; Covent Garden, November 3rd.

1820.

Music for Pocock's adaptation of Scott's novel, "The Antiquary"; Covent Garden, January 25th.

Music for Pocock's adaptation of Scott's "Ivanhoe"; Covent Garden, March 2nd.

Vocal scena, "The Battle of the Angels"; Covent Garden (Oratorios) March 3rd.

Music for Morton's romance, "Henri Quatre; or, Paris in the Olden Time"; Covent Garden, April 22nd.

Music for Shiel's play, "Montoni; or, the Phantom"; Covent Garden, May 3rd.

Music for Farley's adaptation of Scott's "Old Mortality," entitled "The Battle of Bothwell Brigg"; Covent Garden, May 22nd.
Overture, "Alla Irlandese"; Rotunda, Dublin, August 5th.
Music for a revival of "Twelfth Night"; Covent Garden, November 8th.

1821.

Music for Barry Cornwall's "Mirandola"; Covent Garden, January 9th.

Music for Reynolds's comedy, "Don John; or, the Two Violettas"; Covent Garden, February 20th.

Triumphal Ode, in honour of the first anniversary of the accession of King George IV, poetry by Southey and W. F. Collard; Covent Garden (Oratorios), March 9th.

Music for dramatic version of Scott's "Kenilworth"; Covent Garden, March 11th.

Music for Reynolds's play, "The Chances"; Covent Garden, March 18th.

Music for a paraphrase of "The Tempest"; Covent Garden, May 15th.

Coronation march for a revival of "Henry IV, Part 2"; Drury Lane, June 25th.

Music for a revival of "The Two Gentlemen of Verona"; Covent Garden, November 29th.

Trio and chorus "The Crystal Hunters"; words by Thomas Moore.
"Melodies of Various Nations," vol. 1; words by Thomas Bayly.

1822.

Music for Pocock's adaptation of Scott's "Montrose; or, the Children of the Mist"; Covent Garden, February 14th.

Opera "The Law of Java," libretto by George Colman, jun.; Covent Garden, May 11th.

Opera "Maid Marian; or, the Huntress of Arlingford," libretto by Planché; Covent Garden, December 3rd.

"Popular National Airs," volumes 3 and 4.

1823.

Music for Pocock's adaptation of "Nigel; or, The Crown Jewels"; Covent Garden, January 28th.

Opera "Clari; or, The Maid of Milan," libretto by Howard Payne; Covent Garden, May 8th.

Music for the drama, "The Beacon of Liberty"; Covent Garden, October 8th.

Opera "Cortez; or, the Conquest of Mexico," libretto by Planché; Covent Garden, November 5th.

Music for Felicia Hemans's play, "The Vespers of Palermo"; Covent Garden, December 12th.

Songs for Thomas Moore's "Evenings in Greece."

1824.

Music for Dimond's paraphrase of the story of Rossini's "Tancredi," entitled "Native Land; or, The Return from Slavery"; Covent Garden, February 10th.

Music for Howard Payne's comedy, "Charles II; or, The Merry Monarch"; Covent Garden, May 27th.

Arrangement of Weber's "Der Freischütz," English version by George Soane; Drury Lane, November 10th.

Music for a revival of "As You Like It" Covent Garden, December 10th.

A setting of Planché's "Oriental Tale in Verse," "Shere Afkun."

1825.

Opera "The Fall of Algiers," libretto by C. E. Walker; Drury Lane, January 19th.

Music for Soane's tragedy, "Masaniello"; Drury Lane, February 17th.

Music for Sheridan Knowles's play, "William Tell"; Drury Lane, May 11th.

Music for Terry and Soane's romantic drama, "Faustus," later called "The Devil and Dr. Faustus"; Drury Lane, May 16th.

Overture in D for two bands, in separate scores, for the spectacle, "The Coronation of Charles X"; Drury Lane, July 10th.

Song, "Farewell to thee, Scotland"; words by Sir James Wedderburn.

1826.

Opera "Aladdin," libretto by Soane; Drury Lane, April 29th.

Music for Samuel Beazley's romance, "The Knights of the Cross"; Drury Lane, May 29th.

Cantata for five voices, "Waterloo," words by Planché; Vauxhall Gardens.

"Legends of the Rhine," volume 1.

Monody, "Mourn England, Sons of Concord mourn"; "written as a tribute to departed genius; composed by an Englishman, and a sincere admirer of Weber's splendid talents."

1827.

Music for Dimond's comic opera, "Englishmen in India"; Drury Lane, January 27th.

Arrangement of Beethoven's "Fidelio," English words by Planché; Covent Garden (Oratorios), April 4th.

Grand March in C flat for small military band, "composed expressly for and presented to the Royal Society of Musicians," May 26th.

Music for Planché's "operatic piece" "The Rencontre; or Love will Find out the Way"; Haymarket, July 12th.

Additional music for "Isidore de Merida; or, the Devil's Creek," founded on Stephen Storace's "The Pirates"; Drury Lane, November 29th.

"Legends of the Rhine," volume 2.

"Songs of the Season," four volumes entitled "Spring Mornings," "Summer Days," "Autumn Evenings," "Winter Nights." In the last volume "The Mistletoe Bough" was published.

1828.

Music for Reynolds's historical play, "Edward, the Black Prince"; Drury Lane, January 28th.

Music for Lord Porchester's tragedy "Don Pedro"; Drury Lane, March 10th.

"Legends of the Rhine," volume 3.
Lament, for piano.

1829.

Music for the drama, "Yelva; or, the Orphan of Russia," adapted by Bishop from the French; Covent Garden, February 5th.

Music for Pocock's drama, "Home Sweet Home; or, the Ranz des Vaches"; Covent Garden, March 19th.

Music for Somerset's historical play, "Shakespeare's Early Days"; Covent Garden, October 30th.

Paraphrase of Boieldieu's "Les Deux Nuits," translated by Edward Fitzball, entitled "The Night Before the Wedding; or, the Wedding Night,"; Covent Garden, November 17th.

Ave Regina, for four voices.

1830.

Arrangement of Rossini's "La Gazza Ladra," entitled "Ninetta"; February 4th.

Music to Reynolds's drama, "The Vision of the Sun"; Covent Garden, March 23rd.

Arrangement of, and four additions to, Rossini's "William Tell," with English version by Planché, entitled "Hofer; or, the Tell of the Tyrol"; Drury Lane, May 1st.

Vaudeville opera, "Under the Oak," libretto by Fitzball; Vauxhall Gardens, June 25th.

Vaudeville opera, "Adelaide, or the Royal William," libretto by Fitzball; Vauxhall Gardens, July 23rd.

Song, "My Pretty Jane," Vauxhall Gardens.

1831.

Music for Planché's "operatic drama," "The Romance of a Day"; Covent Garden, February 3rd.

Arrangement of Spohr's opera, "Zemira and Azor," produced under the title of "Azor and Zemira; or, the Magic Rose"; Covent Garden, April 5th.

Glee, "The Thistle, Shamrock, and Rose," Vauxhall Gardens.

"Songs of Almack's."

Song, "The Summer Fete"; words by Thomas Moore.

1832.

Paraphrase of Meyerbeer's "Robert the Devil," entitled "The Demon"; Drury Lane, February 20th.

Opera, "Der Alchymist," based on various operas by Spohr; Drury Lane, March 20th.

Operetta, "The Tyrolese Peasant," libretto by Howard Payne; Drury Lane, May 8th.

Vaudeville opera, "The Magic Fan," libretto by Fitzball; Vauxhall Gardens, June 18th.

Vaudeville opera, "The Bottle of Champagne," libretto by Fitzball; Vauxhall Gardens, June 18th.

Vaudeville opera, "The Sedan Chair," libretto by Fitzball; Vauxhall Gardens, June 18th.

Glee, "The Fisherman's Good Night"; Vauxhall Gardens.
Music for the pageant in memory of Sir Walter Scott; Drury Lane, October 13th.

Additional music for Thomas Dibdin's arrangement of Scott's "Kenilworth"; Drury Lane, October 22nd.

Music for dramatic version of Scott's "Waverley"; Covent Garden, October 23rd.

Music for Pocock's "legendary operatic romance," "The Doom Kiss"; Drury Lane, October 29th.

Arrangement of Auber's "Le Philtre," English version by Planché, entitled "The Love Charm; or, the Village Coquette"; Drury Lane, November 3rd.

Prize glee, "Where Shall we Make Her Grave?"; Manchester.

1833.

Arrangement of Auber's "Le Dieu et la Bayadere," for the vocal ballet, "The Maid of Cashmere"; Drury Lane, March 16th.

Arrangement of Bellini's "La Sonnambula"; Drury Lane, May 1st.

Six original glees, dedicated to Lord Burghesh.

Grand March for the Cheltenham Military Band.

Song, "The Merry Mountaineer"; Vauxhall Gardens.

Song, "Nelson"; Vauxhall Gardens.

Song, "Buy a Broom"; Vauxhall Gardens.

Song, "I'll Think of Thee," dedicated to Meyerbeer; Vauxhall Gardens.

1834.

Sacred cantata, "The Seventh Day"; Philharmonic Society, March 3rd.

Music for Buckstone's comedy, "Rural Felicity"; Haymarket, June 9th.

Music for Byron's "Manfred"; Covent Garden, October 28th.

Pastoral for three female voices, "A May Morning."

Six canzonets, poems by Mrs. Charles Greville.

Glee, "Give me a cup," dedicated to the Gentlemen's Glee Club.

1836.

Sacred cantata, "The Departure from Paradise"; Philharmonic Society, June 6th.

Crucifixus, for four voices.

Cantata, "The Butterfly's Ball and Grasshoppers' Feast."

1837.

Opera, "The Captain or the Colonel"; not performed.

Glee and chorus, "The Falconer's Roundelay."

1838.

New arrangement of Rossini's "La Gazza Ladra," entitled "The Maid of Palaiseau"; Drury Lane, October 13th.

New arrangement of Rossini's "William Tell"; Drury Lane, December 3rd.

1839.

Music for a revival of "Love's Labours Lost"; Covent Garden, September 30th.

Music for an abbreviated version of "The Beggar's Opera"; Covent Garden, November 18th.

1840.

Music for Planché's masque, "The Fortunate Isles; or, The Triumph of Britannia"; Covent Garden, February 12th.

Aria, "Is this the Region?" from the cantata "The Fallen Angel"; Philharmonic Society, March 23rd.

Collected and revised edition of glees, trios, quartets, &c., published in eight volumes.

1841.

Arrangement of the National Anthem.

Trio and chorus, "The Patron of Science and Song."

1844.

Arrangement of "Alla Trinita Beata" for double quartet; Ancient Concerts, May 29th.

1847.

Overture for the Shakespeare night; Covent Garden, December 7th.

1849.

Cathedral chants for Manchester.

1852.

Military march for the funeral of the Duke of Wellington.

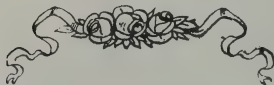
Quartet, "Mourn for the Mighty Dead"; words by Charles Mackay.

1853.

Setting of Ode by Professor T. L. Cloughton for Installation of the Earl of Derby; Oxford, June 8th.

1855.

Arrangement of Gluck's "Alceste"; St. James's Theatre, January 15th.



MONOGRAPHS BY RICHARD NORTHCOTT.

DONIZETTI: A SKETCH OF HIS LIFE AND A RECORD OF HIS OPERAS.

A labour of love, and the labour must have been as great as the love to collect such a mass of names and dates of notable performances of the composer's works. Mr. Northcott writes sympathetically of the composer, but with frankness concerning his failings.—*Referee*.

Mr. Richard Northcott's valuable little brochure.—*Westminster Gazette*.

BIZET AND "CARMEN."

A little volume that should be in the hands of every opera-lover.—*Observer*.

THE STORY OF WAGNER'S "PARSIFAL," WITH NOTES ON THE POEM AND THE MUSIC.

The story on which the work is based is admirably narrated, while the remarks, analytical and historical, concerning the music are equally helpful and well considered. That over 15,000 copies of the booklet have already been sold sufficiently attests its appreciation by the public.—*Westminster Gazette*.

"PARSIFAL" AND WAGNER'S OTHER OPERAS.

Into it there is compressed much knowledge of Wagner's music, with fresh gleanings about it, and the style is terse and readable.—*Daily Chronicle*.

An excellent work for the layman, and an invaluable book of reference for the critic.—*Musical Courier*.

SOUVENIR OF THE LONDON PRODUCTION OF "PARSIFAL."

An admirable guide.—*Morning Post*.

ROYAL PERFORMANCES IN LONDON THEATRES.

The time spent in the research necessary to bring to light all that Mr. Northcott has collected into his little volume, great though it must have been, has been amply rewarded, for he has set down nothing that is not of interest, while the value of the book to the student of our social-musical history is very great.—ROBIN LEGGE in *Daily Telegraph*.

A SHORT HISTORY OF THE FIRST MASONIC OPERA, "THE GENEROUS FREEMASON."

Mr. Richard Northcott has, with a great deal of care and evidently no small labour, written a most interesting little history.—*Pall Mall Gazette*.

CHARLES DIBDIN'S MASONIC PANTOMIME, "HARLEQUIN FREEMASON."

Mr. Northcott's monograph is extremely interesting.—*Pall Mall Gazette*.

MUSICAL FREEMASONS.

BEETHOVEN'S "FIDELIO" IN LONDON.

Mr. Richard Northcott, whose little books on music are tabloids of information not elsewhere accessible, has just published "Beethoven's 'Fidelio' in London." Like its predecessors, the brochure bespeaks careful research, and the facts about the famous opera are stated comprehensively, clearly, and concisely.—*Sunday Times*.

While on the subject of opera I may seasonably compliment Mr. Richard Northcott on his recently issued monograph on Beethoven's "Fidelio." Mr. Northcott has lately acquired a habit of compiling miniature works of facts and dates which are so reliable as to be of considerable value for reference.—*Referee*.

A TRIBUTE TO ALGAROTTI.

A reprint of Algarotti's once famous essay on the Opera, together with an interesting sketch of his life. . . . I have read both the essay and the admirably concise biography with much interest, and warmly commend Mr. Northcott's pages to all who take a more or less intelligent interest in the history of one of the most fascinating of art forms.—ERNEST KUHE in *Lady's Pictorial*.

Mr. Richard Northcott has done a real service to the musical world in issuing this delightful little book.—*Musical Times*.

JACQUES OFFENBACH: A SKETCH OF HIS LIFE AND A RECORD OF HIS OPERAS.

In the rapidly growing series of monographs on operatic subjects due to the diligent research and accurate and methodical mode of workmanship characteristic of Richard Northcott, one could hardly find a more valuable, detailed, and admirably exhaustive one than that on Jacques Offenbach.—*Stage*.

Mr. Northcott's monograph is certainly an interesting and readable little book.—*Gentlewoman*.

GOUNOD'S OPERAS IN LONDON.

There is nothing of the dull, stereotyped biographical form in an excellent little book "Gounod's Operas in London," written by Richard Northcott. The author has a happy faculty in presenting his facts, which cover the entire range of the composer's operas performed in London.—*Queen*.

Mr. Northcott's little volume should find a place in every musical library, for its accuracy of detail is rare.—*Sunday Times*.

SOUVENIR OF THE ROYAL OPERA, COVENT GARDEN.

As furnishing us with a peep into London's operatic past, and recalling many a red-letter day—or night—in the long history of the "Garden," Mr. Northcott's pages are as welcome as they are timely. All manner of odd things he tells us.—*Daily Telegraph*.

HUNTING JINGLES.

A slim, but very interesting little book.—*Sketch*.

A most interesting little book, which will fascinate all good sportsmen.—*Graphic*.

Boston Public Library
Central Library, Copley Square

Division of
Reference and Research Services

Music Department

The Date Due Card in the pocket indicates the date on or before which this book should be returned to the Library.

Please do not remove cards from this pocket.

BOSTON PUBLIC LIBRARY



3 9999 05501 744 4

